

THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE

2014 ACQUISITIONS
March/April 2015

CLEVELAND ART



FROM THE DIRECTOR

Dear Members,

The splendid new exhibition *Senufo: Art and Identity in West Africa* offers a compelling look not only at a wonderful selection of works of art produced in Cote d'Ivoire, Mali, and Burkina Faso, but also at the ways in which Western cultures have approached the various artistic styles that scholars have grouped under the heading "Senufo." The exhibition begins with a space that recreates a show that took place in New York in 1963 and helped define the meaning of Senufo to American audiences. That meaning is later challenged in the final gallery, which "aims to liberate the term 'Senufo' from the . . . straitjackets that have restricted understanding of the region's art," as curator Constantine Petridis puts it in his article beginning on page 6. It's a fascinating opportunity to consider how concepts of genre and classification affect the ways that we understand art and culture. The Senufo exhibition also has an accompanying app, which you can load at home in order to explore the exhibition both before your visit and while you are in the galleries: go to clevelandart.org/senufo.

Jane Glauinger writes on page 4 about her new exhibition highlighting major prints from our collection that were created within the past 25 years. It's an impressive selection that follows important artistic trends, while serving as a kind of cultural history of a quarter-century marked by the AIDS crisis, the rise of the internet, and the digital age. When you are here to see these shows, don't miss the intriguing photography exhibition *Constructed Identities*, our presentation of musical drawings and prints titled *Themes and Variations*, and a focus exhibition exploring Salvator Rosa's scenes of witchcraft.

Each year with our March/April issue, we recap highlights of the previous year's acquisitions, and most of the balance of the space in this magazine is dedicated to that purpose. We have asked each of our curators to pick one to three key recent additions to the collection and write briefly about them, and this they have admirably done.

The museum's program calendar is full, not only with Senufo-related offerings, but also with a wealth of adventurous performing arts and film presentations including our annual sponsored movie at the Cleveland International Film Festival. Family events and studio classes round out our early-spring education calendar.

Finally, as the museum's 100th year approaches, we are planning our next periodic redesign of this magazine, and we welcome your suggestions and feedback as we undertake that project. Our general ambition is to make the most of the virtues of a beautiful, printed piece and at the same time exploit the potential of electronic media to enrich the content of the magazine and make it easy to plan your museum experience. We will ask for your participation in a more formal way in the future, but in the meantime, your suggestions and comments are always welcome at magazine@clevelandart.org. Thank you, warmly, for your continued support.

Sincerely,



William M. Griswold
Director

CLEVELAND ART

COVER

Bird Figure (detail).
Unidentified artist.
Wood; h. 138 cm.
Private collection.
Image: © Sotheby's.
In *Senufo: Art and Identity in West Africa*

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Questions? Comments?

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ON VIEW

Senufo: Art and Identity in West Africa Through May 31, Smith Exhibition Hall. Featuring a stunning selection of more than 150 masks, figure sculptures, and decorative arts from public and private collections, this exhibition explores the shifting meanings and use of the term *Senufo*.

Organized by the Cleveland Museum of Art. Supported by an award from the National Endowment for the Arts. Sponsoring partner PNC Bank. Media sponsor *Cleveland Magazine*



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for the Arts**
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Fresh Prints: The Nineties to Now March 22–July 26, prints and drawings galleries. This exhibition of contemporary prints explores themes of political and social turmoil, feminism, identity, as well as the environment and man's relationship to nature. A chance to see prints that have never been exhibited, the show features works by Julia Wachtel, Louise Bourgeois, Richard Serra, Richard Tuttle, and Chuck Close, among others.

Constructed Identities Through April 26, photography gallery. This exhibition examines how photography has been used to construct identities, from the creation of fictional characters and the posings of rock stars to the polishing of politicians' public images.

Themes and Variations: Musical Drawings and Prints Through May 17, prints and drawings galleries. A selection of about 60 drawings and prints from the museum's permanent collection explores the various ways in which music and music-making have been represented in Europe and the United States from the 15th through the 20th century.

Support provided by Malcolm E. Kenney

Female Figure Unidentified artist, nicknamed the "Folona Master." Wood, cowrie shells, red abrus seeds, latex; h. 90.5 cm. Private collection. Photo: © BAMW Photography. In the *Senufo* exhibition



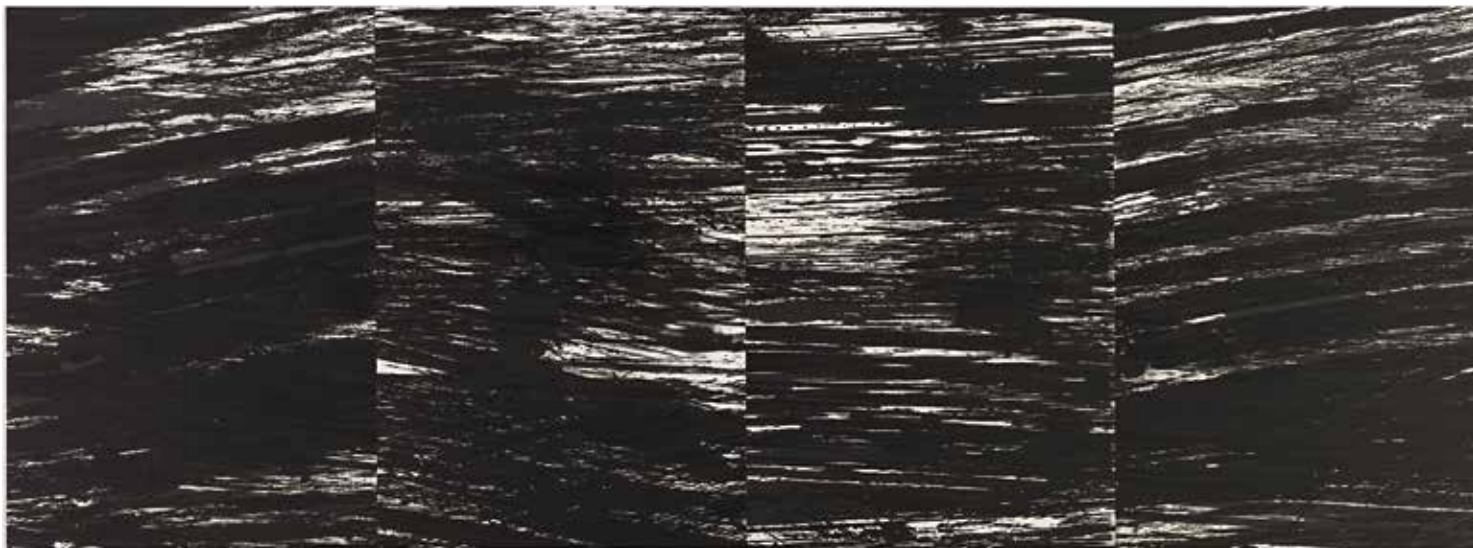
The Novel and the Bizarre: Salvator Rosa's Scenes of Witchcraft Through June 14, Pollock Focus Gallery. This focus show explores the context in which the Italian artist Salvator Rosa created his startling and unique *Scenes of Witchcraft* in Florence during the 1640s, and adapted the themes throughout his career to project a novel identity.

Floral Delight: Textiles from Islamic Lands Through June 28, Holden Gallery. Botanically inspired luxury textiles from Cleveland's exemplary collection.

Still from **Gigi Gaston: The Black Flower Collection** 2009. Josh Gosfield (American, b. 1953). Video; 6:04 min. Courtesy of Steven Kasher Gallery. © Josh Gosfield. In *Constructed Identities*

Fresh Prints

Take a look at the museum's contemporary print acquisitions over the past 25 years



The River (State) 2003. Ellsworth Kelly (American, b. 1923). Lithograph; 101.6 x 276.9 cm. Gift of Agnes Gund and Daniel Shapiro 2004.66

EXHIBITION Fresh Prints: The Nineties to Now

March 22–July 26,
Prints and draw-
ings galleries

Contemporary printmakers explore diverse ideas. While some artists reinterpret traditional printmaking techniques, others experiment with new technologies or print on unusual materials. New large-format papers and presses allow prints to rival the scale of paintings that dominate the field of vision. Printmakers today are free to work realistically or abstractly and to examine a multiplicity of subjects.

The past 25 years have brought not only political and social turmoil and strife but also computer technology and rapid communication networks that promote a more global perspective. Annette Lemieux's *Stolen Faces* (1991) acknowledges the incessant hostilities and the ubiquity of the photograph in our experience of the modern world. The pixelated faces of anonymous soldiers resemble people on television news shows who wish to hide their identities. A war photograph is represented on the right panel as the image would be seen on a black-and-white television while on the left is its color television counterpart. The central panel of the triptych further dramatizes the anonymity of war with an image of only the pixelated heads of soldiers, disembodied, as if vaporized by the technologies of war, photography, and electronic mass media.

Christiane Baumgartner's work also reflects political events. She evokes her childhood in Communist East Germany through themes of anonymity and surveil-

lance. Huge woodcuts like *Amsterdam* (2005), a scene of cars speeding down a superhighway at night, are based on frames from videos the artist films from a moving vehicle. She selects impersonal views of bleak urban landscapes overlaid with a grid of horizontal lines that swell and narrow, producing grainy optical effects that recall old untuned black-and-white television images and expressionistically lit film noir movies set in spartan surroundings. The freeway symbolizes freedom of movement as well as the network of environmentally destructive motorways that now crisscross Europe, allowing too many people in oversize cars to travel at top speed.

Frank Moore, who died from AIDS-related complications in 2002, increasingly grappled with issues like environmental degradation in such works as *Oily Rainbow* (1999), which depicts a landscape despoiled by oil wells, factory smoke, and acid rain. Man's relationship to nature is a prominent topic addressed by a variety of approaches in the exhibition. During a visit to Basel, Switzerland, Ellsworth Kelly stood on the balcony of his hotel room, mesmerized by reflections of the lights from a nearby bridge onto the rapid and rugged flow of the Rhine as it raced by. The scene inspired Kelly to execute *The River (State)* (2003), a monumental lithograph that juxtaposes four equal vertical sections, each of which depicts the river as uneven bands of black and white at a different angle, intensifying the sensations of shimmering light and rushing water. All of Kelly's

Stolen Faces 1991.
Annette Lemieux
(American, b.
1957). Three offset
lithographs; 229.8
x 123.6 cm overall.
John L. Severance
Fund 1999.326.a-c



work is based in nature, on his observations of the world, distilled into pure, abstract shapes.

Other artists use realism to investigate intensely personal matters. Female practitioners, battling to be recognized, are often concerned with issues of identity. *Banshee Pearls* (1991) was the first work in which Kiki Smith focused on her experience as a woman. “It’s the internalized self/cultural hatred of feminine stuff,” she said. “To me it’s much scarier to be a girl in public than to talk about the digestive system.” *Banshee Pearls*, made up of ten lithographs, includes dozens of self-portraits and round, traditionally feminine symbols. It presents the human body forthrightly, as imperfect but beautiful, and suggests a summoning of ancient female spirits—the banshees of Irish folklore who foretell a death with a high-pitched wail—a kind of mystical pearl unearthed from a patriarchal past.

More recently Smith edited myths and fairy tales with subtle feminist revisions. Little Red Riding Hood,

while taking food to her ailing grandmother, meets a wolf in the forest. Learning her purpose, he rushes ahead and devours grandmother and then Little Red Riding Hood herself when she arrives at the cottage.



Born (2002) illustrates the episode in some versions of the tale where the women are saved by a hunter who cuts them out of the wolf’s stomach. Smith presents them standing in cloaks with the wolf forming a semi-circle below, an allusion to images of the Virgin Mary on a crescent moon. Smith depicted

both figures as self-portraits, suggesting many feminine apprehensions, from adolescent rites of passage to aging.

Portraiture is also the basis of Lucien Freud’s work, but he has redefined the genre through dispassionate and unflinching scrutiny of the human body. Unnatural distortions and radical compositional arrangements reinforce penetrating psychological tension. By eliminating any background or context, the subject confronts the viewer in a frank but unnerving way. *Large Head* (1993), a dramatic and powerful portrait, depicts the Australian performance artist and transvestite fashion designer Leigh Bowery, who at 240 pounds and a height of seven feet had an outsized presence. He sat for some ten paintings and four etchings so that Freud knew him well and could portray him honestly, revealing not just his physiognomy but also his inner emotional life. “I would wish my portraits to be of the people, not like them,” Freud commented. “Not having a look of the sitter, being them.”

Fresh Prints: The Nineties to Now offers just a glimpse of the multitude of prints produced in the past two and a half decades. While some artists look inward to personal issues, others look to the larger world for inspiration. Political and social upheaval, feminism, ecology, and AIDS, which has dramatically changed the view of life and death, are just some of the topics addressed, along with formal issues such as design and color. Whether made by well-known artists or newcomers, prints continue to offer visual stimulation and provocative ideas. ■■■



Born 2002. Kiki Smith (American, b. 1954). Lithograph; 172.9 x 142.5 cm. Gift of Agnes Gund and Daniel Shapiro 2004.34

Senufo Style

An exploration of West African art and identity

The popularity of Senufo art can be deduced from its strong presence in collections and publications around the world. Also speaking to its prominence is the record price fetched in November 2014 at a New York auction by a standing female figure attributed to an anonymous artist nicknamed the “Folona Master.” The same anonymous artist—sometimes also called the “Master of Sikasso”—is deemed the maker of two works now on view in *Senufo: Art and Identity in West Africa*. Another testimony to the appeal of Senufo art, and a rather unusual fact in the field of African art, is that sculptures bearing this art-historical attribution have been the subject of no less than four dedicated exhibitions on both sides of the Atlantic. The first one of these was organized more than 50 years ago, in 1963, by the modernist art historian Robert Goldwater—husband of the artist Louise Bourgeois—for a now defunct museum in New York. This was the only Senufo art show ever to take place in the United States.

EXHIBITION
Senufo: Art and Identity in West Africa Through May 31, Smith Exhibition Hall

Though *Senufo: Art and Identity in West Africa* is in many ways indebted to this historic American predecessor, it has also benefited from the extensive research conducted since 1963 by European, American, and African anthropologists and art historians. As such, its aim is to augment the prior exhibitions both in terms of the quantity and variety of works on display, and in terms of their understanding and interpretation given the most up-to-date knowledge and insights. Our exhibition owes its special interest in issues of identity and how they relate to arts that have been labeled as Senufo since their discovery in Europe in the early 1900s, to Susan Elizabeth Gagliardi, assistant professor of art history at Emory University, Atlanta, who wrote our exhibition’s companion volume—a co-publication with 5 Continents Editions in Milan—and served as curatorial advisor to the project. Gagliardi earned her PhD in art history from the University of California at Los Angeles with a dissertation on the arts of so-called power associations on

Staff (detail right, full staff center). Unidentified artist. Wood, metal, fiber; h. 131 cm. Private collection. Photo: © John Bigelow Taylor

Helmet Unidentified artist. Wood, fibers, glass beads; h. 46 cm. Collection of Guy Laliberté. Photo: © Hughes Dubois



Bird Figure Unidentified artist. Wood; h. 151.5 cm. The Metropolitan Museum of Art, New York, Michael C. Rockefeller Memorial Collection, Bequest of Nelson A. Rockefeller, 1979.206.176. Photo: Art Resource, New York © The Metropolitan Museum of Art



Horse-and-Rider Figure Unidentified artist. Wood, metal; h. 28.5 cm. Seattle Art Museum, Gift of Katherine White and the Boeing Company (1981), 81.17.267. Photo: © Seattle Art Museum

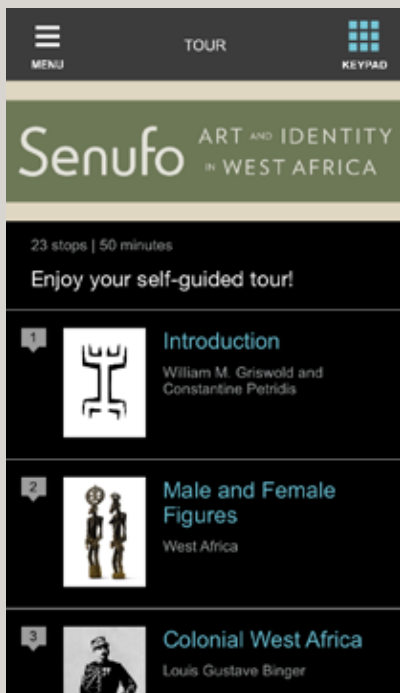


the Senufo-Mande cultural “frontier,” after 22 months of field research in Burkina Faso. Drawing on published and unpublished writings as well as a variety of other sources, she proposes a new perspective on a familiar artistic corpus. Her work questions the application since the late 1880s of the term “Senufo” to peoples, languages, places, and objects that in fact demonstrate considerable diversity, offering an expanded view of a region’s dynamic arts and identities.

Senufo: Art and Identity in West Africa presents a selection of more than 150 works from West Africa borrowed from nearly 60 public and private collections in Belgium, France, Germany, Spain, Angola, Singapore, Thailand, Canada, and the United States. Aside from four key objects from our own museum, objects have been borrowed from sister institutions in Chicago, Dallas, Newark, New Haven, New Orleans, Seattle, and Washington, DC, and from the Musée du Quai Branly in Paris and the Royal Museum for Central Africa in Tervuren (Belgium). An important number of works have been lent by the Metropolitan Museum of Art in New York. Also included are a handful of historical photographs and books as well as 14 contemporary gelatin silver prints made by the French photographer Agnès Pataux in Burkina Faso and Mali in 2006–8. The exhibition’s object choices aspire to offer an encyclopedic view of the art commonly attributed to Senufo-language speakers.

Even though the emphasis is on figurative sculptures in wood, the gathered objects demonstrate the diversity of the art that scholars and collectors typically label as Senufo. Attempts have been made by various Senufo art scholars to ascribe the striking stylistic variation within the corpus to different factors. Some have invoked geography and identified regional substyles while others have pointed to occupational specialization, distinguishing the styles of blacksmiths from the styles of woodcarvers. Art historians and connoisseurs have also recognized the contributions of individual artists or workshops in their efforts to explain this diversity of style, including the Folona Master. Some of these hands have been named and correspond with historical individuals. Unfortunately, however, next to nothing is known about the biographies of any of these artists of the past. The actual age of the works on view is also the subject of much speculation. Where available and reliable, provenance, and specifically the objects’ Western ownership history, can offer information on the relative age of the works presented in the exhibition.

The opening gallery of *Senufo: Art and Identity in West Africa* leads visitors back in time to the late 19th and early 20th centuries. It examines the earliest European and American engagements with peoples and objects then or now recognized as Senufo. Both the introduction of objects to various collections and museums



SENUFO APP OFFERS MOBILE TOUR

Explore exclusive content with your mobile device using the Cleveland Museum of Art's Senufo app, created especially for the exhibition *Senufo: Art and Identity in West Africa*. Enjoy insightful commentary, high-resolution imagery, and stories about artists and patrons as the Senufo app guides you on an audiovisual tour through the exhibition.

Download the FREE Senufo app for iPhones in Apple's iTunes App Store. clevelandart.org/senufo


MORE ONLINE

Go behind-the-scenes and become acquainted with *Senufo: Art and Identity in West Africa* at clevelandart.org/senufo.

and their subsequent discussion by art critics and scholars seem to have incited artists like Fernand Léger and Pablo Picasso to look to Africa for inspiration. The second gallery of our exhibition comprises a selection of some of the most spectacular objects shown in New York in 1963, and its design also emulates Goldwater's austere, object-focused presentation of more than 50 years ago. The third gallery builds on its 1963 precursor by enlarging the selection of objects in both stylistic and typological ways. Thanks to research conducted over the past five decades by different observers, it also offers an enhanced interpretation of the cultural contexts of Senufo art. This section explores *poro* and its female counterpart *tyekpa*, names of associations that observers in northern Côte d'Ivoire have recognized as the main patrons and users of the region's art throughout the 20th century.

The next gallery focuses on objects used in divination and healing practices, including an array of small-scale copper-alloy sculptures. A fifth gallery presents a selection of so-called decorative art, comprising both household objects and elements of personal dress and

adornment. The exhibition's sixth and final gallery calls into question the boundaries of the corpus commonly identified as Senufo by art aficionados and scholars alike. Incorporating a variety of works in styles that present-day connoisseurs typically do not attribute to Senufo-speaking artists, patrons, or audiences, this gallery illustrates the fuzziness and fluidity of cultural or ethnic borders while also revealing the constraints of labels and simple attributions. This section of the show in particular aims to liberate the term "Senufo" from the spatial and temporal straitjackets that have restricted understanding of the region's art ever since the 1963 show in New York.

One of the main outcomes of our exhibition is its insistence on studying individual objects for their own sake rather than as examples of types or genres. Following Susan Elizabeth Gagliardi's argument, *Senufo: Art and Identity in West Africa* asks that scholars and exhibition-goers consider the particular contexts and people related to an object's creation, use, and circulation. Unfortunately, data allowing better understanding of the works are often either inaccessible or simply non-existent. Sometimes, however, even seemingly rich and reliable documentation proves to prompt more questions than answers. An important consequence of the insights triggered by the research supporting our exhibition pertains to how objects are customarily labeled in the Western art environment. The understanding that the agency of individuals and the dynamics of history define the distinct nature of single objects urges us to revisit local terminologies that we have erroneously come to accept as beyond question. These and still other topics will be explored in depth in a two-day conference that brings together some of our own curators and a group of leading African art scholars on April 10 and 11, an event we hope you will feel compelled to attend after visiting the exhibition. 

Helmet Unidentified artist. Style also labeled as Julia. Copper alloy; h. 24.8 cm. National Museum of African Art, Smithsonian Institution, Washington, DC, Museum purchase (1991), 91-16-1. Photo: Franko Khoury © National Museum of African Art



Local Ingredients

New endowment supports the acquisition of works by Cleveland artists

Bettyann Helms perks up at the mention of Audra Skuodas's work: "Audra is such an amazing and prolific artist," she says. "Of course, whenever it's possible I encourage my clients to incorporate Cleveland artists into their spaces!" Founder and owner of a regionally celebrated interior design firm that has been serving clients for more than 40 years, Helms concentrates on green, smart, and accessible design for Fortune 500 companies, luxury homes, law firms, clubs, and health care facilities.

Helms shares that her passion for Cleveland artists was inspired by several artist-teachers with whom she studied during the 1960s: Peter Paul Dubaniewicz of the Cleveland Institute of Art, and William Grauer and Joseph O'Sickey at Case Western Reserve University. "They exposed me to Joseph McCullough, Frances Meyer, and Edwin Mieczkowski—to name a few—and once I had completed my studies I became committed to supporting them," she explains.

In the seventies, before art consultants entered the mainstream, Helms's clients would often ask about visiting New York to select artworks for their spaces. "But only after we visit local artists and galleries," she would insist. "I wanted to help ensure our city's artists were able to thrive locally . . . that's something I've always tried to do."

Undoubtedly, she has done just that. As a member of the Womens Council and a volunteer to the museum for over 40 years, she was eager to support a special area of need for one of her favorite institutions just as she has done for numerous organizations throughout northeast Ohio, including Vocational Guidance Services, Golden Age Centers, and the Cleveland Foundation.

After careful consideration, Helms was able to marry her interests with a giving vehicle that maximized impact: she created an endowment fund to support the purchase of artworks created exclusively by Cleveland artists. "Bettyann is 'giving legs' to her specific area of interest," explains Diane Strachan, the museum's director of development. "As with most endowment gifts, the principal of Bettyann's contribution will stay intact while the interest it generates can be used for acquisitions year after year."

Indeed, at higher levels of giving, endowment commitments enable donors to direct funding to a preferred area of museum activity such as conservation, acquisi-



tions, or educational programs. Moreover, donors such as Mrs. Helms are offered the opportunity to name the endowment, an attractive feature for individuals or families who wish to create a legacy through their philanthropy.

"I absolutely love the work of John Paul Miller and would love to own one of his pieces," she muses during an afternoon visit to the museum's Cleveland galleries. "And John Pearson, Viktor Schreckengost, and Julian Stanczak are a few of my other favorites," she shares. "It is just incredible to think that Stanczak does this work without a computer and with a physical disability." As she departs the galleries, Helms says that she's "simply thrilled to help the museum and regional artists. I hope my gift will encourage others to do the same."

Bettyann Helms is a graduate of Case Western Reserve University, a past president of the American Society of Interior Designers, and a Sustaining member of the Junior League. Currently Helms serves as the Cleveland Commander of the Sovereign Order of St. John Knights Hospitaller, the oldest charitable organization in the world serving the sick and the poor. Mother of Ben and Tina Stefanski, Helms lives in Bratenahl, Ohio, with her husband, Wade Farley Helms. 🏠

ON THE ROAD

See works from Cleveland's collection in exhibitions around the world

Collecting Paradise: Buddhist Art of Kashmir and Its Legacies, Mary and Leigh Block Museum of Art, Northwestern University, Evanston, IL, through April 19; Rubin Museum of Art, New York City, May 22–October 19, features nine pieces of Kashmiri and Tibetan art from the CMA collection.

A focus exhibition, *Masterworks / Portland: El Greco*, at the Portland Art Museum in Oregon, through April 5, is built around Cleveland's El Greco masterpiece *The Holy Family with Mary Magdalen*.

Poseidon and the Sea: Myth, Cult, and Daily Life, Hood Museum of Art, Hanover, NH, through March 15, features *Dinos*, Circle of Antimenes Painter (Greek).

Paul Gauguin: Painting Like God, Fondation Beyeler, Riehen, Switzerland, through June 28, includes Gauguin's *The Large Tree*.

Lockwood de Forest, Frederic Church, and the Passion for the Exotic, Cooper-Hewitt National Design Museum, Smithsonian Institution, New York, through September 1, includes the CMA's Tiffany & Co. *Tall Clock*.

Paul Strand: Photography and Film, Fotomuseum, Winterthur, Switzerland, March 6–May 17; Fundación MAPFRE, Madrid, June 2–August 30; Victoria and Albert Museum, London, April 2–July 31, 2016, includes Strand's *Susan Thompson, Cape Split, Maine*.

Paul Durand-Ruel and Impressionism, Musée du Luxembourg, Paris, through February 8; National Gallery, London, March 4–May 31; Philadelphia Museum of Art, June 18–September 13, features the CMA's *The Lock at Pontoise* by Camille Pissarro.

Man Ray—Human Equations: A Journey from Mathematics to Shakespeare, The Phillips Collection, Washington, DC, through May 10; Ny Carlsberg Glyptotek, Copenhagen, Denmark, June 11–September 20; The Israel Museum, Jerusalem, October 20, 2015–January 23, 2016, includes Man Ray's *Shakespearean Equation: Hamlet*.

More online Search “objects on loan.”

PERSONAL FAVORITE

**Appreciation Through Practice**

Isabel Trautwein won the Cleveland Arts Prize in 2012 for bringing to Cleveland El Sistema, a classical music training program for inner-city youth. Matisse's *Interior with an Etruscan Vase* is on view in gallery 223.

Isabel Trautwein, Cleveland Orchestra violinist

This is a Matisse that I've known for a long time. I actually had it as a poster when I was in college.

I really like that it's full of activity in terms of the plants and the fruit and the things hanging on the wall, but then the woman has this really inward gaze. She appears unmoved by her busy surroundings. To me, this painting captures that each of us has this rich inner world but we need to make conscious choices about how to engage with our outer world.

Musicians are in this situation all the time: confronted with an incredible text like the *Art of Fugue* by Bach or a Mahler symphony, you have to be active in order to make that music *your* music. The Mahler symphony isn't going to just come to you; it's just on paper lying there.

To me, this woman is in that kind of space. She's trying to read but she's not even looking at the book, and she's got a night robe on even though it seems to be daytime. I love that.

Appreciating the thought and skill that goes into creative work describes my entire mission with teaching kids and bringing them together as often as possible with high-level professionals for joint music-making events. You need some understanding of the required skill-sets in a fine arts discipline in order to understand how “great” the masterpieces and master performers are. Just seeing a masterful performance once will do absolutely nothing for the vast majority of listeners—nor for the survival of the art form! For example, we know that 80 percent of orchestra subscribers nationwide played instruments as children. If we want our community to appreciate greatness

in any art form, our students need to become creators themselves: they need access to making art and playing music. Once they have been introduced to that creative world themselves and have gained some skills, they are more able to appreciate the skills necessary to create a high-level performance or great masterwork. That, paired with frequent exposure to the highest levels of artistic excellence, is what sustains a society that appreciates the arts.

So the fact that Severance Hall and the art museum are neighbors is great—not only because I can park my car across the lagoon and walk past the art museum to my workplace, which makes this feel like a city and really feels grand. It's great also to have this collection right here because it's an opportunity to put the music and the art in the context of when and where they were created, to understand them together. When studying French Impressionist music, it really helps to look at a masterpiece from that same movement, like the huge Monet *Water Lilies*: the colors and techniques of painting are so similar to the hazy and fuzzy colors used by French composers such as Debussy and Ravel.



Acquisition Highlights 2014

Highlights from the diverse array of works that joined the museum collection in 2014

Acquisitions last year arrived at the museum by way of many different paths. For example, the work of emerging artist Anicka Yi made its institutional debut at the Transformer Station this fall, setting the stage for the Contemporary Art Society's generous gift of a prime example of her work that appeared in the show, *The Washing Away of Wrongs* (installation view below). Museum trustee (and longtime Cleveland Institute of Art professor) Franny Taft donated a group of iconic Ansel Adams photographs that were given to her by the great Cleveland jeweler John Paul Miller. In another local connection, the museum acquired a recent painting by Scott Olson, a Kent, Ohio, resident who has exhibited internationally.

Other acquisitions are from much more distant times and places. Sue Bergh writes about a trio of works from the ancient Americas: two pieces from the central Andes region made between 1,200 and 1,800 years ago and a ceramic figure made between AD 600 and 1000 in the Veracruz area of present-day Mexico. Stephen Fliegel calls out two acquisitions of medieval art that strengthen the museum's holdings of statuary and armor.

A major work by Robert Duncanson joins the CMA's already extraordinary collection of American landscape paintings and simultaneously bolsters our collection of important works by African American artists. A distinctive 1970s desk by Wendell Castle has enlivened the

furniture collection. Two textiles, one from contemporary Japan, one from 19th-century Iran, show both the expressive range and the universal appeal of fiber arts across centuries and continents.

A large canvas by Augustus Leopold Egg exemplifies the Victorian era's fascination with history painting. A wooden mask from Burkina Faso is more recent but evokes the centuries-old rituals of West Africa.

Newly arrived prints include works by Goya and Julia Wachtel—each offering a pointed social commentary of the times in which they were produced. Drawings by Meynier (artist of the suite of five monumental muses in the Neoclassical gallery) and Schuffenecker (best known as a friend of Paul Gauguin) enrich that area of the collection. And newly acquired photographs include not only the Adams landscapes, but key works by 1960s documentary photographer Danny Lyon recording the civil rights movement and a technologically sophisticated work by Maitha Demithan that layers images of multiple generations of men in her family to explore the myths and traditions of her home culture in the United Arab Emirates. Acquisitions in the contemporary art area include aforementioned works by Anicka Yi and Scott Olson as well as a formative 1980s painting by Julia Wachtel. Galleries are noted where works are currently on view. 🏠



**PRE-
COLUMBIAN
AND NATIVE
NORTH
AMERICAN ART**

Sea Lion Pup Vessel about 200–850 AD. Central Andes, North Coast, Moche people. Ceramic and slip; 19.7 x 15.5 x 16 cm. Gift of John and Agneta Solomon 2014.375. Gallery 232

The Moche were one of the most important cultures to develop in the ancient Andes (today principally Peru), and Moche artists are renowned for having created one of the New World's most sophisticated and extensive corpuses of fine ceramic vessels. The thousands of Moche ceramics that survive can be sorted into a relatively small number of thematic groups, based on imagery. Sea lion and other marine representations form one such group, the meanings of which are not well understood except that these creatures refer to the rich marine life that teems along the northern Peruvian coast, the location of the Moche heartland. The appealing *Sea Lion Pup Vessel* is one of the finest versions of its type, modeled with the clarity and compact simplicity for which early Moche sculptural ceramics are noted.



Standing Female Figure about 600–1000 AD. Mesoamerica, Veracruz, Nopiloa style? Ceramic, pigment; 25.4 x 27.8 cm. John L. Severance Fund 2014.390. On view in Gallery 233 by late March

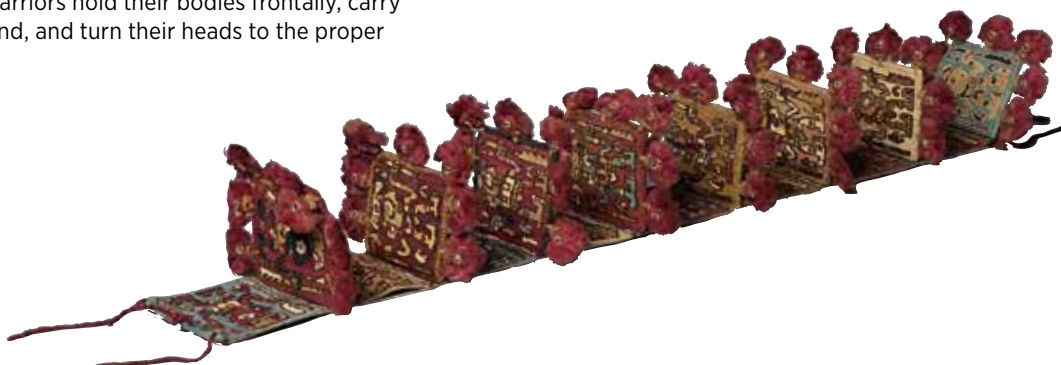
Clay was a major artistic medium in ancient Veracruz, which is located on Mexico's Gulf Coast, and artists of the Classic period (300–1000 AD) used it to create thousands of figural sculptures in a wide range of sizes, styles, and types. Veracruz ceramic art is understudied both archaeologically and art historically; in consequence, it is not possible to specify the function and identity of this commanding female figure except that she appears to represent a human rather than a supernatural being. The body is formed by a flat plaque of clay, supported at the rear by a tripod; the back is unfinished, suggesting the figure was not meant to be seen in the round.

Band (Headband?) about 650–850 AD. Central Andes, Moche-Wari style. Camelid fiber (alpaca) and cotton; tapestry weave; 59 x 6.5 cm (without ties). Purchase from the J. H. Wade Fund 2014.389. Not yet on view

Although this striking band holds much in common with other tapestry-woven textiles of the so-called Moche-Wari style, its tabbed configuration is unique and its colors are exceptionally beautiful and varied. The band's length is divided into 24 design modules, each containing a representation of a standing warrior rendered in different color combinations. The warriors hold their bodies frontally, carry a weapon in each hand, and turn their heads to the proper

left. The band is accordion-folded to form eight tabs, each stitched along three sides; small, fringed tassels are attached to the edges of each tab. Although the band's function is not entirely clear, the tie-like cords knotted to each of the band's short ends suggest it was worn as a headband, an important ancient Andean garment type.

—Susan Bergh, Curator of Pre-Columbian and Native North American Art





Virgin and Child late 13th century. Mosan (Valley of the Meuse), Liège(?). Painted and gilded oak; h. 83.5 cm. John L. Severance Fund 2014.392. Gallery 106

This sculpture may on stylistic and technical grounds be assigned to Europe's Mosan region and dated to the late 13th century. "Mosan" refers to the geographical area of modern-day Belgium and Holland through which the River Meuse flows, a prosperous and dominant artistic center during the 12th and 13th centuries. The region was among the key European trade routes and was noted for the presence of numerous wealthy churches, abbeys, and convents, most of which were major patrons of ecclesiastical art. All of these churches required liturgical objects such as manuscripts and sacral vessels for the altar as well as devotional sculptures to decorate their interiors. The huge demand for such works ensured that artists of the Mosan region became highly renowned for the production of ecclesiastical art. Our sculpture was made during a surge in popular devotion to the Mother of God, known to art historians as the Cult of Mary. Beginning in the 12th century, this mounting devotion to the Virgin reached its peak during the 13th century. Sculptures of Mary must have been produced in large numbers, though relatively few in wood have survived from this period.

This work is a major addition to the museum's distinguished medieval sculpture collection. A standing representation of the Virgin and Child, she is a rare survival in wood from the Valley of the Meuse. Only eight such figures of the Virgin and Child in wood are known to be extant today from the Mosan region. Elegantly draped and with a beautiful countenance, the sculpture is remarkable for the preservation of much of its original painted decoration and gilding. This includes the gilded mantle highlighted with decorative bands of geometric patterns and the green dragon on which the Virgin stands. There are small apertures around her neck and along the border of the mantle, which would have originally been set with gems and cabochon stones. This opulence would have intentionally alluded to the richly adorned metalwork for which Mosan art was highly esteemed. The settings for these cabochons provide some hint of the original sumptuousness of this sculpture. The Virgin's serene and refined features are noteworthy, as is the highly skilled execution of the draperies. This can be seen in the way the heavy cloth of her mantle falls in fluid and balanced folds at her feet. The carving is of the highest standards and the figure is an example of the finest Mosan sculpture of the 13th century. She would have likely been placed on a small side altar within a church or possibly used within a private chapel oratory. Her small scale and carving in the round suggest she was carried in religious processions.

The museum has but a small collection of Mosan art, mostly metalwork, and until now sculpture from this important region was not represented at all. This beautiful sculpture of the Virgin and Child is a welcome addition to our collection.



Visored Sallet (Helmet) about 1490–1500. South Germany. Steel; h. 21 cm. John L. Severance Fund 2014.393. Armor Court

A sallet is a semi-open-face helmet form common in Europe during the 15th century. Made either with or without a movable visor, such helmets were used for both equestrian and infantry purposes. Sallets with movable visors, like the museum's newly acquired example, are considered to be more technically and visually interesting than those without, and are highly sought after by private collectors and institutions. Beautifully streamlined and with a highly sculptural teardrop shape, this sallet would originally have been part of a complete suit of Gothic plate armor and would have been worn with an element called a bevor to protect the lower face. Gothic armor was beautifully proportioned with cusped and streamlined plates of steel. It was polished "mirror bright" when new and would have looked sumptuous with associated fabrics, trappings, and colorful plumes.

The basic form of the sallet consists of a rounded skull (or bowl) streamlined at the nape of the neck with overlapping lames of steel to form a tail. The sallet became the quintessential helmet form of the late Middle Ages and is

frequently represented in medieval miniatures and woodcuts. The skull of this example is forged in one piece, its midrib forming a flattened comb on the top that narrows to the front and back. This was a strengthening device. The helmet's tailpiece, extending over the nape of the neck as it creates a V-shape, is articulated and would have flexed when worn by its owner. The movable visor is attached to the skull of the helmet with two decorative rosette fasteners. These features suggest a date of between 1490 and 1500. Like this example, the finest sallets were made in the Germanic parts of Europe such as South Germany and Austria.

Our sallet is one of the best preserved examples to appear on the art market in recent decades. It lacks its original fabric lining, but organic liners in cloth or leather rarely survive in helmets of this period. A major gap in the museum's collection of European arms and armor has been the absence of such a sallet to complement the Armor Court's case of Gothic plate armor. Its acquisition now enables a more complete narrative of the development of European plate armor during the late 15th century. The sallet is also a beautiful object in its own right, as much sculptural as it was functional.

—Stephen N. Fliegel, Curator of Medieval Art



EUROPEAN PAINTING

The Life of Buckingham c. 1855. Augustus Leopold Egg (British, 1816–c. 1863). Oil on board; 30.5 x 40.5 cm. Sundry Purchase Fund 2014.373. In conservation laboratory; probably on view by fall 2015

The Life of Buckingham was a hugely popular history painting during the mid-Victorian period. Augustus Leopold Egg depicts a fictional rather than specific historical moment from the life of the notoriously profligate George Villiers, 2nd Duke of Buckingham (1628–1687). A cast of historical characters who would have been familiar to Victorian audiences is toasting the health of the duke. Additional portraits include King Charles II on his right, and several court ladies including Barbara Villiers, Nell Gwyn, and Louise de Kéroualle. The artist probably consulted a range of sources, from literary accounts of the duke's decadent life to Peter Lely's painted series of Windsor Beauties and Samuel Cooper's miniature portraits of the ladies and gentlemen of the court of Charles II. In Hogarthian fashion the picture mocks the splendor of the duke while invoking the Last Supper (there are twelve dinner guests).

Egg was among the most important narrative history painters of the Victorian age. His academic technique and sensitivity to historical models, combined with a social agenda and tone that was simultaneously titillating and moralizing, strongly appealed to Victorian audiences. The primary version is at the Yale Center for British Art and was exhibited at the Royal Academy in 1855, where it met with critical acclaim. The fact that Egg produced this replica shortly thereafter is a testament to the popularity of the work, and a practice that the artist repeated for his most well-known pictures. *Life of Buckingham* is an important example of the 19th-century "domestication" of history during an intense period of nationalism, industrialism, and scrutiny of the fine art academy system.

—Cory Korkow, Associate Curator of European Art

AFRICAN ART

Face Mask 20th century. Burkina Faso, Mossi people. Wood; h. 34 cm. Purchase from the J. H. Wade Fund 2014.1. Gallery 108

We owe much of what we know about Mossi art to Christopher D. Roy, professor of art history at the University of Iowa, who obtained his PhD from Indiana University in 1979 with a dissertation, "Mossi Masks and Crests." The history of the Mossi, who live in central Burkina Faso, goes back to the foundation by a group of equestrians of the first Mossi state at the end of the 15th century. To this day, political leaders are chosen from the equestrians and their descendants, while religious leaders stem from the subjected autochthonous groups. Masks are used only by the farmers, called Nyonyose, who belong to the "children of the earth," as the first inhabitants are locally called.

Masqueraders appear on the occasion of the funeral of a male or female elder, serving as guardians of the corpse and escorting it to the grave. They also participate in annual memorials during the dry season, often occurring months after the actual burial, when all the deceased of the past year are commemorated. Dancing in honor of the ancestral spirits to the accompaniment of various percussion and wind instruments, the masqueraders imitate the movements and gestures of the animal or human they portray. Mossi masqueraders also participate in an annual ritual called *suku* or *sigim-dam* before the start of the rains.

Mossi mask types are classified according to five styles named after the five Mossi kingdoms. The Cleveland Museum of Art's face mask belongs to the Ouagadougou style. While there also exist zoomorphic masks in this style, ours, with its trefoil headpiece and goatee, represents a woman of the Fula people, also called Fulani or Fulbe—the world's largest pastoral nomadic group, comprising more than 40 million members and occupying a territory larger than the United States and Western Europe combined. The mask's proper name, *wan-balinga*, evokes a mythical figure named "Bearded Woman" who was the mother of the first Mossi ruler.

The arts of Burkina Faso are generally underrepresented in American art museums, and Cleveland's collection is no exception in this regard. However, our new Mossi mask not only fills a geographic gap in our African collection, it is arguably one of the finest surviving exponents of the Ouagadougou style. That it was reportedly owned by the famous Parisian dealer and collector Charles Ratton before it entered the collection of Evelyn Annenberg Hall and William Jaffe in 1967, adds to the mask's value. It should therefore be noted that it will be featured on the cover of Roy's forthcoming monograph on Mossi art in the "Visions of Africa" series for 5 Continents Editions, scheduled to appear this fall.

—Constantine Petridis, Curator of African Art





AMERICAN ART

Vale of Kashmir 1867. Robert S. Duncanson (American, 1821–1872). Oil on canvas; 73 x 132.5 cm. Sundry Purchase Fund 2014.12. Gallery 206

Widely regarded as one of Robert S. Duncanson's finest creations, *Vale of Kashmir* recently joined the Cleveland Museum of Art's enviable collection of 19th-century American landscape painting. Inspired by an episode in Thomas Moore's epic poem *Lalla Rookh* (1817), which describes a Persian princess's journey into the Indian subcontinent to be married, the canvas is a panoramic scene replete with palm trees, ferns, and other tropical vegetation. A distant range of mountains, bathed in atmospheric haze, provides a magnificent backdrop; occupying the middle-ground is a calm lake on whose far shore stands a quasi-Islamic palace. An ornate barque has traversed the water to deposit members of the courtly wedding entourage—attired in gowns and robes with several sporting turbans—on a scrim of land. They join earlier arrivals in ascending a grand staircase to a plaza with an impressive fountain. Yet despite this pronounced storytelling conceit, the human elements in the composition are decidedly subordinate to the sheer visual splendor of the natural landscape.

The first African American artist to attain both national and international renown, Duncanson specialized in idyllic scenes that found patronage on both sides of the Atlantic. The grandson of a former slave from Virginia, he was born into a free black family and raised on the western shores of Lake Erie in Monroe, a thriving town in a territory that later became part of Michigan. He practiced the bulk of his career in Cincinnati, a major transportation and trading hub

as well as cultural metropolis; in fact, the city's art academy rivaled its more established counterparts on the East Coast. As part of his self-education, Duncanson made three trips to Europe, traveling through the United Kingdom, France, and Italy, where he viewed old master paintings and sketched sites that were staples on Grand Tours. He exhibited not only throughout his homeland in cities such as New York, Boston, and Washington, DC, but also in Canada, England, and Scotland; one of his canvases was acquired by the King of Sweden. Regrettably, the artist's trajectories of accomplishment and success were cut short by his untimely death at age 51. In his final months he suffered from dementia, likely caused by a youthful exposure to toxic lead-based pigments while apprenticing in the house painting and decorating trades.

Our new acquisition is a celebrity of sorts in American art circles, having been frequently published and exhibited. Formerly in a distinguished private collection, the canvas has graced the walls of the Metropolitan Museum of Art, National Gallery of Art, and most recently the Yale University Art Gallery, where it was displayed on extended loan to celebrate that institution's newly renovated facility. A photographic detail of the painting adorns the cover of the artist's definitive monograph, *The Emergence of the African-American Artist: Robert S. Duncanson 1821–1872*, by Joseph D. Ketner. Making its debut at the Cleveland Museum of Art, *Vale of Kashmir* is on view in gallery 206.

—Mark Cole, Curator of American Painting and Sculpture

**DECORATIVE
ART AND
DESIGN**

Desk 1979. Wendell Castle (American, b. 1932). Maple stack lamination; 765.1 x 96.5 x 177.8 cm. Gift of Susan L. Hanna in Honor of Marvin A. Feldstein 2014.376.1. Gallery 224

A gift from the estate of longtime Mentor physician Dr. Marvin Feldstein and his wife Susan L. Hanna of a rare desk in stacked maple by Wendell Castle has added an important work by one of America's most iconic furniture sculptors of the 20th century to the collection of the Cleveland Museum of Art. Feldstein's fascination with creating furniture and sculpture in wood led him to visit Castle's studio in the 1970s where he struck up a close friendship lasting the remainder of his life. Castle's career had begun in the 1950s amid a wave of studio craft production in response to the prevalence of industrially manufactured furniture. His work from these early years shows the influence of Wharton Esherick, whose biomorphic forms from the late 1930s inspired a new generation of postwar furniture makers, chief among them Wendell Castle.

This desk, with its accompanying armchair, was commissioned by Feldstein in the late seventies and completed in 1979. Feldstein, who lived in a virtual treehouse of his own making on vast wooded acreage in Ohio's Western Reserve, shared a love of figured wood and its sensuous beauty with Castle. The result was an idea for a desk that

would rise like a tree itself from the ground spreading outward in a cantilevered branch. It was destined for the doctor's private office, where he met patients across it for the next 30-plus years. Now it joins a prototype of Castle's calamari bench in molded plastic from his more recent body of work, and likewise a recent gift to the Cleveland collection from the renowned New York art dealer Barry Friedman and Castle himself.

The unadorned surface of the top (later examples were clad in leather) makes the Feldstein desk by Castle both rare and especially pure in form. The surface is not unlike that of a great 18th-century desk and bookcase—alive with depth, color, and just a few stains of ink. The incredible fluidity of the form is achieved through an innovative stacking of small "bricks" of wood, which are then fused together to form an incredibly dense and powerfully strong block of wood of immense proportion, from which the form is carved and sanded into shape. The result is a lyrical work perhaps reminiscent of the Art Nouveau yet thoroughly modern and abstract. This masterwork by Wendell Castle is currently on view in the Ratner Gallery adjacent to the contemporary art wing.

—Stephen Harrison, Curator of Decorative Art and Design



TEXTILES AND ISLAMIC ART

Elliptical Orbit—"Zodiac" 1999. Fukumoto Shihoko (Japanese, b. 1945). Plain weave, cotton; oritatami-nui, shibori, stitch shibori, bleach; 230.1 x 499.9 cm. Gift of the Textile Art Alliance 2014.385. Not yet on view

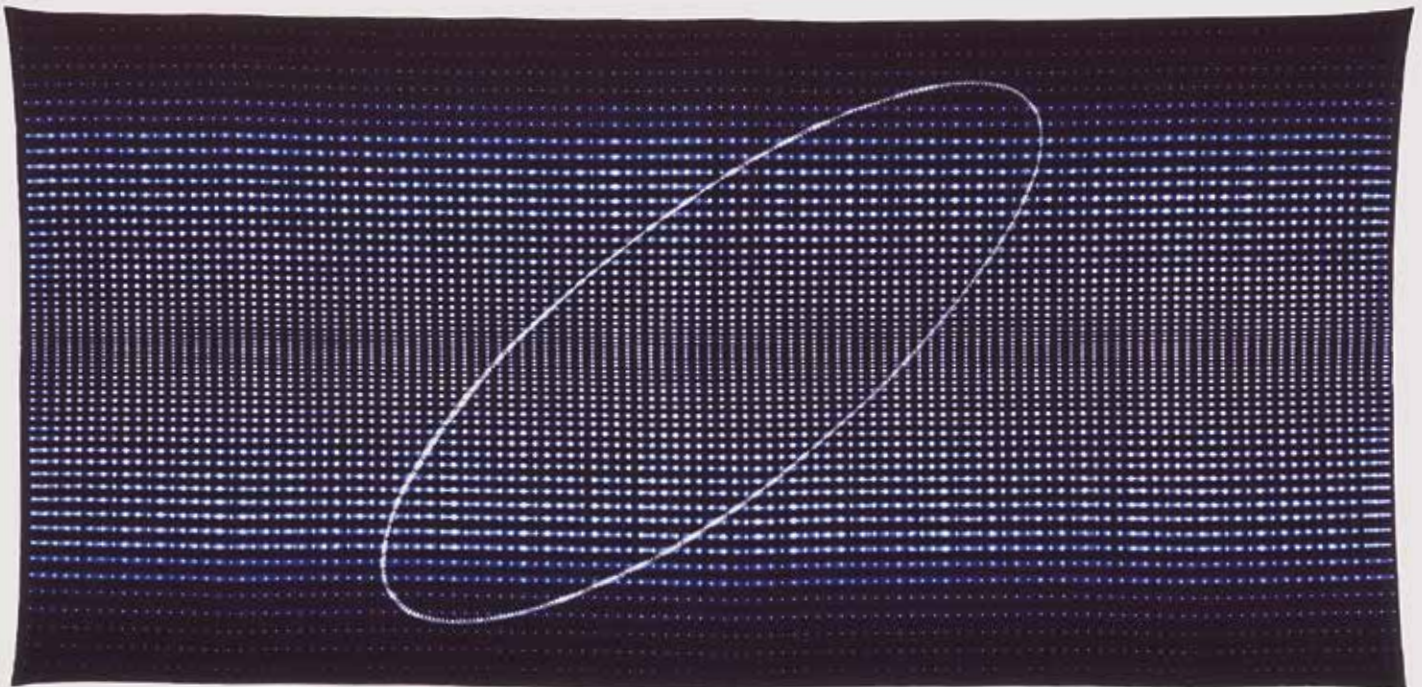
The acclaimed artist Fukumoto Shihoko considers this version of *Zodiac* to be her masterpiece. As an example of the spiritual space she seeks, it excels in its composition, balance, and precision, each of which illustrates Fukumoto's refined artistic sensibility and superior technical skill. She transformed a huge white cotton cloth via the Japanese technique of *oritatami shibori*, a form of binding-resist-dyeing that includes folding, pleating, and sewing before the fabric is dipped into the indigo dye vat. The perfectly rendered oval was stitched tightly around a special wooden block.

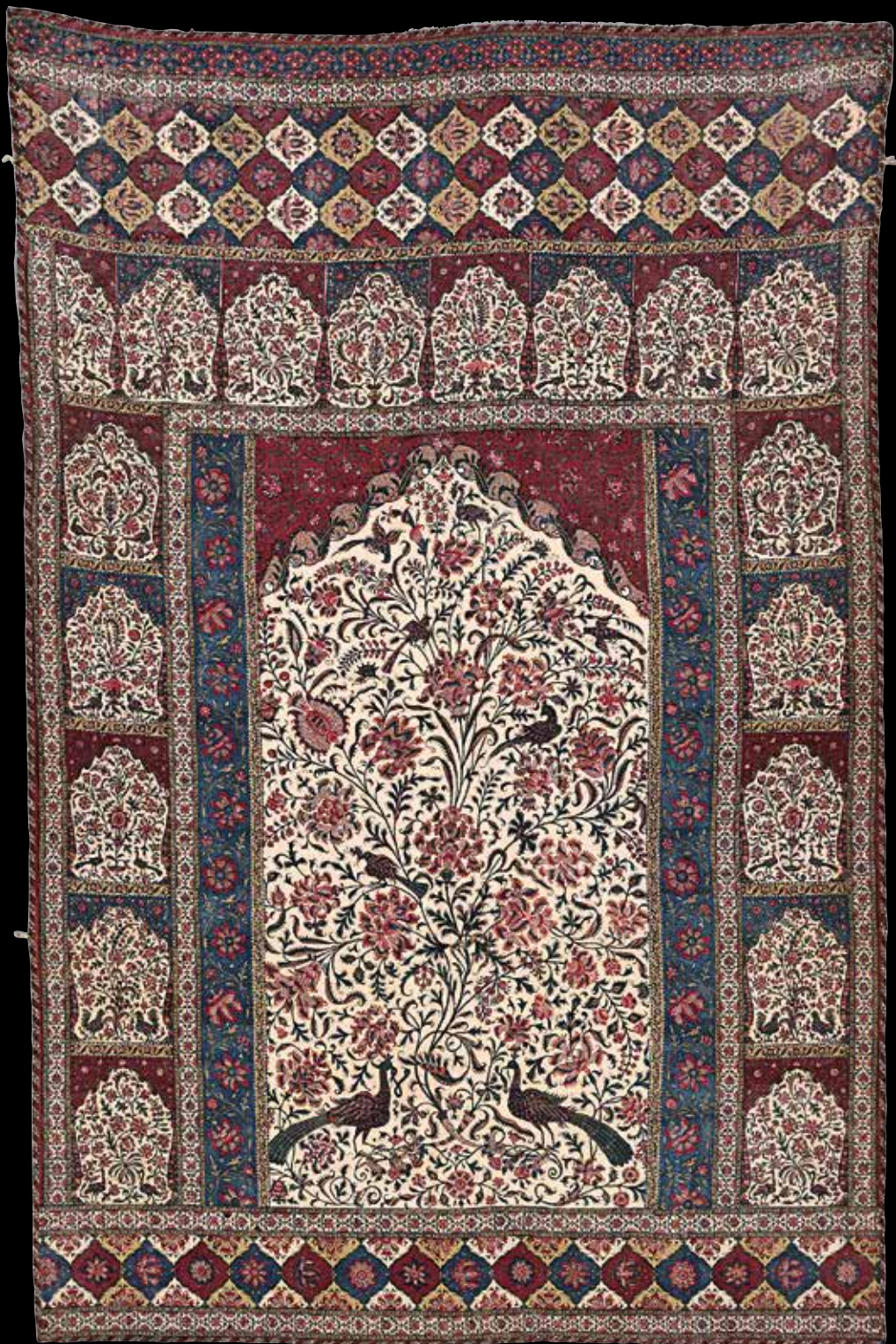
Once Fukumoto found this exceptionally wide cotton fabric, woven in Malaysia for the Western king-size sheet market, she had to figure out how to dye it. "I drew vertical and horizontal grid lines over it," she says, "sewing it together on the axes where the lines touched, then folded it and sewed it together into a long thin shape and dyed this a deep indigo." Since the color was less intense in areas not exposed to air, she "reversed the folds, re-sewing through the same needle holes, and dyed the cloth again. Some parts were sewn twice vertically, others were sewn four times, twice along both axes vertically and horizontally. After repeated failures, I succeeded in dyeing rows of

dots that looked like stars in the heavens, but I felt that the result had not yet achieved artistic completion."

Two years later, after learning that planets move in elliptical orbits owing to the Kepler effect, Fukumoto returned to the fabric and drew a large oval on it. "I stitched along this line and drew the thread tight so the oval formed the top edge," she explains. "I then placed the fabric over a specially ordered block of wood 20 centimeters in diameter and 10 centimeters tall, leaving only about 1 centimeter of the stitched-and-gathered oval at the top and stuffing the rest into a plastic bag, which I bound tightly. I immersed the exposed edge of the fabric in water overnight. After it had fully absorbed the water, I bleached out the color, and a white oval-shaped line floated against the background like the elliptical track of a planet: the work was finally complete."

Fukumoto was born in Osaka in 1945 and lives in Kyoto. She studied Western painting at Kyoto City University of Fine Arts (BFA 1968, MA 1969), experimented with sculpture, and adopted indigo dyeing for her art. She has had solo shows in New York, Sweden, and Japan and has participated in group shows, including the Lausanne International Tapestry Biennial. Her work has won numerous prizes, including the Grand Prix and first prize at Kyoto Crafts.





Large Chintz Door Curtain 1800s. Iran, Isfahan, Qajar period. Plain weave, cotton; hand drawn, block printed, bleach, mordant, dyes; 210 x 144 cm. Sundry Purchase Fund 2014.20. Previously on view summer-fall 2014

A complex process transformed lightweight white cotton cloth into this beautiful chintz, admired for its vibrant and durable colors, stunning pattern, fine quality, and rarity. Peacocks and a variety of birds appear amid vines with fanciful blossoms under a leaf-contoured arch in the field and small niches in the main border. Additional striking borders across each end feature large blossoms in leaf-outlined diamonds on alternating ground colors (white, mustard,

red, and blue). This door curtain retains original loops on the sides to keep it in place, Iranian trimming band, Russian lining, and a cherished glossy sheen.

The labor-intensive chintz technique, involving hand drawing, block printing, bleach, mordant, and dyes, was developed in India and widely exported by the 1600s and 1700s to Europe and east Asia where it was treasured for its colorfastness and used for furnishing fabrics and items of dress. Chintz, known in Persian as *qalamkār* (pen drawing) or *chit* (block printed), was also made in Iran by the 1400s; however, this stunning door curtain is among the oldest known examples.

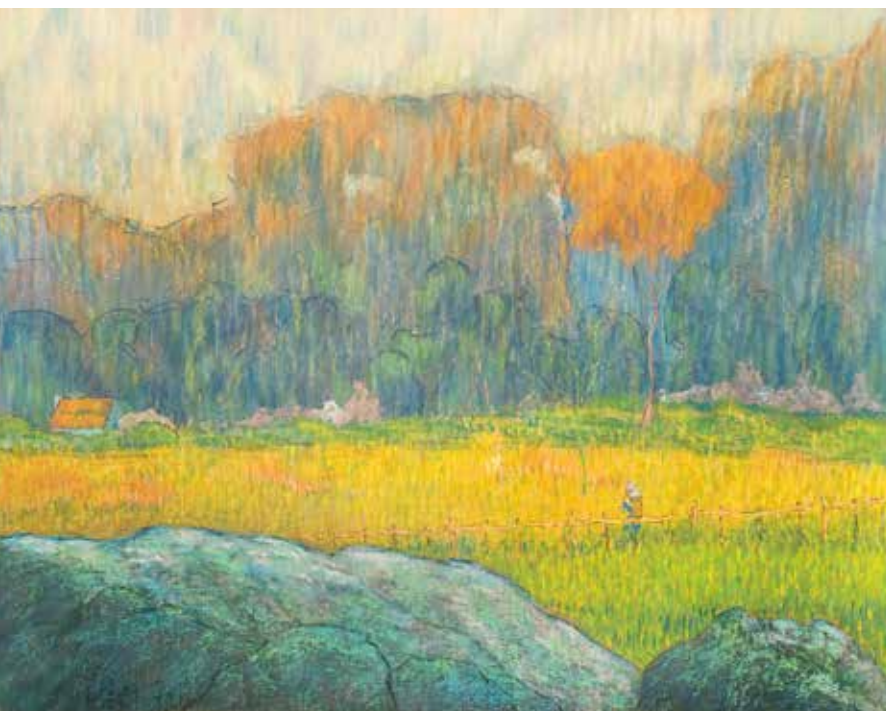
—Louise W. Mackie, Curator of Textiles and Islamic Art

DRAWINGS

Landscape with Figure and Houses about 1891. Claude-Emile Schuffenecker (French, 1851–1934). Pastel; 63 x 78.5 cm. Severance and Greta Millikin Purchase Fund 2014.2. Not yet on view

Claude-Emile Schuffenecker was a French Post-Impressionist painter perhaps best known as a friend and supporter of Paul Gauguin, with whom he exhibited in late 19th-century Paris. The artist's early, academic approach evolved to a more impressionistic idiom, and ultimately his style culminated in an idiosyncratic, mystical symbolism. It was in pastel that he achieved his most innovative, ethereal expressions. One of his contemporaries, the novelist Joris-Karl Huysmans, lauded Schuffenecker's expertise as a pastelist: "His light touch barely scratches the sheet; his elusive shades are diaphanous and fluid."

Landscape with Figure and Houses exemplifies the work that Schuffenecker's contemporaries praised. In the composition, a tiny figure pauses beside a fence to contemplate a golden field of wheat. Massive lichen-covered rocks, highlighted by mauve and pale rose tones, dominate the foreground, and a cottage in the distance is framed by a dense screen of trees. The tonal harmonies that progress across the composition—applied in a network of parallel strokes—attest to Schuffenecker's understanding of contemporary color theory, based upon the idea that the juxtaposition of complementary colors resulted in greater vibrancy in the observer's eye. The landscape is related to the artist's excursions throughout the 1890s into the countryside near Meudon, southwest of Paris; but rather than seeking to create a topographically accurate view, Schuffenecker strove to capture nature's shifting moods and his own highly subjective response to his surroundings.



Telemachus, Urged by Mentor, Leaving the Island of Calypso 1800. Charles Meynier (French, 1763–1832). Pen and black ink and brown wash with black chalk on laid paper; 47.5 x 61.5 cm. Severance and Greta Millikin Purchase Fund 2014.14. Not yet on view

A celebrated painter of allegorical and historical subjects, Charles Meynier was one of the most important Neoclassical artists working in Paris at the turn of the 18th century. The subject of this recently acquired drawing references Homer's *Odyssey*, but drew directly from François Fénelon's popular novel, *Les Aventures de Télémaque*, first published anonymously in 1699 and reprinted numerous times throughout the 1700s. Fénelon's novel was an embellished account of Telemachus's travels in search of his father, Odysseus, whose return to Ithaca following the Trojan War was delayed for ten years.

In the scene depicted in the drawing, Telemachus bids farewell to the nymph Eucharis, with whom he has fallen in love. His guide, Mentor, attempts to hasten Telemachus away from the island of Calypso and, using his cloak, tries to shield the young man's eyes from the seductive nymph. In the center to the right, Calypso, with three other nymphs, responds with anger at losing Telemachus, clenching her left hand in a fist and raising her right arm as if to block the scene of the lovers' parting. The drawing was a study for Meynier's painting of the parting of Telemachus and Eucharis (now lost and known only from a reproductive etching), considered one of the masterpieces of the Salon of 1800.

—Heather Lemonedes, Curator of Drawings



Ajjal (Generations) 2012. Maitha Demithan (Emirati, b. 1989). Inkjet print made from scans processed through Photoshop; 120 x 101 cm. Jo Hershey Selden Fund 2014.374. Gallery 116

Maitha Demithan uses cutting-edge technology to explore the historic rituals and symbolism of her country, the United Arab Emirates. Her photographic portraits are created with multiple passes of a handheld scanner in front of her subjects. The individual files are then stitched together in Photoshop. This portrait of the artist's father and brother is from the series *Ajjal*, Arabic for "generations." "The falcon symbolizes the [Emirati] nation," Demithan explains, "and the quail its food—a metaphor for elders passing along, or 'feeding' heritage to the future." The presence of multiple limbs, compositional references to Mughal miniature painting, and the ceremonial grandeur of the black background emphasize the image's metaphorical function.

PHOTOGRAPHY **Stokely Carmichael and the Maryland National Guard, from *Memories of the Southern Civil Rights Movement*** 1964 (printed 2010). Danny Lyon (American, b. 1942). Gelatin silver print; 22.1 x 32.6 cm. Gift of George Stephanopoulos 2014.500. Not yet on view

Among the many notable gifts to the photography collection last year were 170 photographs donated by George Stephanopoulos, who grew up in northeast Ohio. They include ten images from Danny Lyon's series *Memories of the Southern Civil Rights Movement*. Lyon was a 20-year-old college student when he hitchhiked south to join the civil rights movement. As staff photographer for the Student Nonviolent Coordinating Committee, he covered some of the most intense confrontations in the struggle for equal rights. His images of the protesters' bravery in the face of threats and brutality helped sway public opinion toward support of integration. An insider in the movement, Lyon helped pioneer a new form of documentary in which the photographer is not an impartial observer but instead a participant in the culture he documents.



Winter Storm, from *Yosemite Valley Portfolio III* 1944 (printed 1960) (detail page 11). Ansel Adams (American, 1902–1984). Gelatin silver print; 18.9 x 22.9 cm. Gift of Frances P. Taft 2014.419. Not yet on view

In 2014 Frances P. Taft, longtime museum supporter and life trustee, donated eight works by the indisputable master of American landscape photography, Ansel Adams. These images of the Yosemite Valley comprise half of his noted *Portfolio III*, which he considered an autobiography in pictures. "I know of no sculpture, painting, or music that exceeds the compelling spiritual command of the soaring shape of granite cliff and dome, of patina of light on rock and forest, and of the thunder and whispering of the falling, flowing waters," Adams said. The prints were given to Taft by the Cleveland goldsmith John Paul Miller, who studied photography with Adams.

—Barbara Tannenbaum, Curator of Photography

PRINTS



The Caprichos: They Spin Finely (Los Caprichos: Hilari Delgado) 1799. Francisco de Goya y Lucientes (Spanish, 1746–1828). Etching, aquatint, drypoint, and engraving; platemark: 21.8 x 15.3 cm. Sundry Purchase Fund 2014.15. Not yet on view

In 1799 Goya published *The Caprichos*, 80 plates that satirize the vices and follies of contemporary Spanish society in an attempt by liberals to bring the Enlightenment to Spain. With vigor and wit Goya explores the themes of superstition, sensuality, greed, immorality, and violence. Plate 43, *The Sleep of Reason Produces Monsters* (*El sueño de la razón produce monstruos*), which depicts the artist asleep at a worktable while night creatures fly in the darkness behind him, introduces new subjects. Unlike the caricatures of everyday life that precede it, the fantastic images that follow derive from the realms of dream and nightmare. Witches, demons, spirits, and phantoms now appear in scenes that criticize irrationality and unethical behavior.

They Spin Finely, plate 44, is a monumental image of three scrawny hags who are undoubtedly witches as well as the three Fates. On a manuscript attributed to Goya, the commentary for this subject is, “They spin finely and the devil himself will not be able to undo the warp which they contrive.” Their demonic purpose is indicated by the broomstick at the left and the group of infants suspended by threads in the upper right corner. The ancient profession of spinning relates to a very long visual and literary association of witches with sexuality based around wordplay, since the terms *hilar* (to spin) and *hilado* (yarn) were colloquial expressions for prostitution.

The diabolical quality of the scene is enhanced by the artist’s skill as a draftsman and by the varying tones achieved by aquatint, a new etching technique that mimicked the effect of watercolor or wash. Goya, an innovative and experimental printmaker, was the first artist to exploit the medium using a range of tones to express opposing forces of knowledge and ignorance, of reason and the irrational world, and to create an atmosphere of violence and doom.

In this extremely rare, early proof of *They Spin Finely*, the aquatint, which wears as the plate is printed, is perfect. Goya also used drypoint, a medium that produces a velvety, blurred line, to emphasize the threads between the distaff and the spindle, and that too is still fresh and rich.

precariouly close to 5 billion points of confusion: Cape Town, South Africa (February 11, 1990) 1990. Julia Wachtel (American, b. 1956). Lithograph and screenprint; 55.9 x 74.8 cm. Dorothea Wright Hamilton Fund 2014.395.9. Not yet on view

Julia Wachtel appropriates imagery from popular publications and greeting cards and then uses the visual language of mass culture to critique an increasingly media-saturated society and current events. The late 1980s was a particularly unstable period in a world filled with revolutions and public demonstrations. Wachtel documented these events by enlarging photographs from contemporary newspapers, emphasizing the pixelation and source of the images. A small photograph or cartoon editorializes on the content. A brightly colored tearful girl, for example, is inserted into the scene in Cape Town, South Africa, where thousands await the arrival of newly released African National Congress leader Nelson Mandela after 27 years of detention. *Cape Town, South Africa (February 11, 1990)* is one of nine scenes that together make up *precariouly close to 5 billion points of confusion*. The others document important events in Beijing, Ankara, Moscow, Tehran, Prague, and East Berlin that took place between 1989 and 1990 when the work was published.

—Jane Glaubinger, Curator of Prints



CONTEMPORARY
ART



The Washing Away of Wrongs 2014 (photo page 12). Anicka Yi. Two stainless steel dryer doors, Plexiglas, diffuser, two fragrances designed by Christophe Laudamiel; 304.8 x 332.7 x 67.3 cm. Gift of the Contemporary Art Society 2014.403. © Anicka Yi. Not yet on view

Anicka Yi's *The Washing Away of Wrongs* is an experiential installation as much as it is a sculpture. As seen in a related work on view in her institutional debut at the Transformer Station, two vintage dryer doors are installed flush onto a gallery wall. One door contains an original scent crafted by perfumer Christophe Laudamiel—it is made up of notes that are spicy, animalistic, and slightly pungent, perhaps evoking an argument while slightly intoxicated. The other, plainly, is a readymade scent of a bullfrog sitting in mud, an apt metaphor for the experience of attempting to ignore your world when everything stinks.

As the CMA continues to collect works made in the decade, this acquisition is significant for challenging the traditional notions of sculpture and painting. Much like Martin Soto Climent's photo-installation and Martin Creed's *Work No. 965, Half the Air in a Given Space* (2008), Yi updates how we experience artworks, not just through vision, but also through the senses of scent and tactility.



Untitled 2014. Scott Olson (American, b. 1976). Oil, wax, marble dust on wood, maple frame; 52.1 x 80 cm. Judith and James Saks in Memory of Lynn and Dr. Joseph Tomarkin Endowment 2014.372. © Scott Olson. Not yet on view

Scott Olson is a young artist who lives and works in Kent, Ohio. Olson is known for his small-scale abstract paintings. He creates his preferred and most distinctive grounds by mixing rabbit skin glue and marble dust, producing white, fresco-like surfaces that he frames with thin bands of locally sourced wood. The musical, abstract forms are painted with oil (some of the colors are mixed from natural pigments, such as pollen), wax, and sometimes marker pens in an intuitive process that includes staining, layering, scraping, sanding, polishing, and glazing.

The monochromatic, slightly “dusted” border of *Untitled* that frames the inner composition of soft, organic forms of blue, yellow, turquoise, and orange, creates a vibrating effect that intensifies the organic, almost ethereal composition. At the same time the frame can be read as a playful way of separating the work from more traditional approaches towards abstract contemporary painting. Through the generous support of Mr. and Mrs. James A. Saks, the CMA is the first institution to collect Scott Olson's work.

Just the Two of Us 1982. Julia Wachtel (American, b. 1956). Acrylic on canvas; 188 x 198 cm. Dorothea Wright Hamilton Fund 2014.394. © Julia Wachtel. Not yet on view

Emerging in the 1980s, Julia Wachtel became known for her paintings employing cartoon characters appropriated from greeting cards and magazines, deliberately commenting upon our quickly evolving visual culture.

In *Just the Two of Us* we see a young woman reading a letter. Her black hair is pinned up, and she wears a fantastic dress befitting either a princess or an aristocratic lady. This idealized picture of a woman pining for the love of her man—reminiscent of Romanticism—is contrasted with another feminine archetype: the innocent young girl who still believes in the power of wishes. Both of these images were originally printed on greeting cards in the 1960s, which Wachtel found in the 1980s and appropriated to her own ends. *Just the Two of Us* is an early example of artworks that address the ways we receive and comprehend images. It muses upon how prescribed ideals influence our view and opinions as individuals and a culture.

—Beau Rutland, Assistant Curator of Contemporary Art
and Reto Thüring, Associate Curator of Contemporary Art

TICKETS ETC.

New films from around the world. Unless noted, all movies will show in the Morley Lecture Hall and admission to each program is \$9; CMA members, seniors 65 & over, students \$7; or one CMA Film Series voucher. Vouchers, in books of ten, can be purchased at the museum ticket center for \$70, CMA members \$60.

This page, top to bottom *Winter Sleep*, *The Irish Pub*, *Zero Motivation*, and *Queen and Country*

Facing page, top to bottom *Delwende*, *Afrique-Cannes*, *Yeelen* (*Brightness*), and *If You Don't, I Will*



Winter Sleep Sunday, March 1, 1:00, Gartner Auditorium. Directed by Nuri Bilge Ceylan. Winner of the *Palme d'Or* at last year's Cannes Film Festival, the new film by Turkey's foremost filmmaker is set in a gorgeous hotel on an Anatolian mountaintop. There the haughty innkeeper caters to his guests, insults his wife, and looks down on the residents of the shabby properties at the base of the mountain. "Ceylan is at the peak of his powers" —*Variety*. Cleveland premiere. (Turkey/France/Germany, 2014, subtitles, 196 min.) *Special admission \$12; members, seniors 65 & over, students \$10; no vouchers or passes.*



The Vanquishing of the Witch Baba Yaga Wednesday, March 4, 7:00. Directed by Jessica Oreck. Baba Yaga, the supernatural crone of ancient Slavic folklore, becomes the springboard for an investigation of Eastern European nature and civilization in this wide-ranging essay film that blends anthropology and animation. "Likely to cast a spell on more adventurous cinephiles" —*Hollywood Reporter*. Cleveland premiere. (USA/Ukraine/Russia/Poland, 2014, subtitles, 73 min.)

The Irish Pub Friday, March 6, 7:00, Gartner Auditorium. Directed by Alex Fegan. This new documentary cele-

brates what its makers call "the greatest institution in Irish society"—the pub. The movie not only profiles venerable watering holes renowned for the warmth, wit, and wisdom of their habitués, but also looks at the families who own and operate them—often for generations. Cleveland premiere. (Ireland, 2013, 76 min.) *Special admission \$20; CMA members, seniors 65 & over, students \$15; no vouchers or passes.*

Co-presented by the Irish Network; post-film reception at Nighttown restaurant, open to all ticket holders.

The Tale of the Princess Kaguya Sunday, March 8, 1:30. Wednesday, March 11, 6:30. Directed by Isao Takahata. This Oscar-nominated new Studio Ghibli film from the animation studio's 79-year-old co-founder is an adaptation of a 10th-century Japanese folktale about a miniature girl found in a bamboo shoot. "A visionary tour de force . . . Takes hand-drawn animation to new heights of fluidity" —*Variety*. Cleveland theatrical premiere. English-language version with voices by Chloë Grace Moritz, James Caan, Mary Steenburgen, et al., shows on Sunday and the original Japanese-language version with English subtitles shows Wednesday. (Japan, 2013, 137 min.)

Zero Motivation Friday, March 13, 7:00. Sunday, March 15, 1:30. Directed by Talya Lavie. "Private Benjamin meets *M*A*S*H*, speaks Hebrew, and keeps kosher" (*Film Forum*, New York) in this new comedy about bored female Israeli army conscripts bidding their time at a remote desert outpost, hoping for a transfer to Tel Aviv. Best Narrative Feature, 2014 Tribeca Film Festival. Cleveland premiere. (Israel, 2014, subtitles, 101 min.)

Queen and Country Friday, April 10, 7:00. Sunday, April 12, 1:30. Directed by John Boorman. With David Thewlis and Richard E. Grant. Master filmmaker John Boorman (*Point Blank*, *Deliverance*, *Excalibur*), who chronicled his WWII childhood in *Hope and Glory*, now turns to the early 1950s, when he was called up for two years of national service in the British army at the time of the Korean War. Cleveland premiere. (UK, 2014, 105 min.)

Tip Top Friday, April 17, 7:00. Sunday, April 19, 1:30. Directed by Serge Bozon. With Isabelle Huppert and Sandrine Kiberlain. Two eccentric female police detectives investigate murder and corruption in a small French town in this wacky, kinky whodunit. "An utterly brazen mix of screwball comedy, film noir and sharp social commentary . . . Hits its own strange bullseye" —*Variety*. Adults only! Cleveland premiere. (France/Luxembourg/Belgium, 2013, subtitles, 106 min.)

Monk with a Camera Wednesday, April 22, 7:00. Sunday, April 26, 1:30. Directed by Tina Mascara and Guido Santi. This new documentary is a portrait of Nicholas Vreeland, grandson of legendary *Vogue* editor Diana Vreeland and a photographer trained by Irving Penn. Vreeland gave up a life of privilege to become a Tibetan Buddhist monk (though he still takes pictures). Cleveland premiere. (USA/France/India/Italy, 2014, 90 min.)



AFRICAN CINEMA CENTRAL: BURKINA FASO & MALI

Burkina Faso and Mali are two of the major film-producing nations on the African continent. In fact, a strong case could be made that Burkina Faso is actually the center of African film culture, for the oldest and most important Pan-African film festival, FESPACO, has been held in its capital city of Ouagadougou since 1969. This series consists of a new documentary about FESPACO (which stands for *Festival panafricain du cinéma et de la télévision de Ouagadougou*), as well as four celebrated classics from these two nations. Each film \$9; CMA members, seniors 65 & over, and students \$7; or one CMA Film Series voucher.



AfriqueCannes Wednesday, April 1, 7:00. Directed by Don Boyd and Jonathan Bloom. With Souleymane Cissé, Gaston Kaboré, et al. For 45 years Ouagadougou's Pan-African film festival FESPACO has been the chief meeting place for African filmmakers. Every two years they come to Burkina Faso to showcase their new works and discuss the state of cinema on the continent. This new documentary profiles the festival and its guests during its 2011 edition. Cleveland premiere. (UK, 2013, subtitles, 82 min.)

Yeelen (Brightness) Friday, April 3, 7:00. Wednesday, April 8, 7:00. Directed by Souleymane Cissé. Sometimes cited as the greatest African film ever made, this strange, gorgeous fable follows a Bamana boy who flees his murderous father, grows to maturity in the wilderness, and returns to confront his paternal nemesis. Suffused with myth and ritual, this fantasy has been likened by some to *Star Wars*. (Mali, 1987, subtitles, 105 min.)



Skirt Power Wednesday, April 15, 7:00. Directed by Adama Drabo. A powerful mask foments a reversal of gender roles in an 18th-century African rural community in this entertaining comedy that is informed by Dogon mythology and condemns patriarchy. Winner of the Jury Prize at FESPACO 1997. (France/Germany/Mali, 1997, subtitles, 102 min.)

Guimba, the Tyrant Friday, April 24, 7:00. Directed by Cheick Oumar Sissoko. Winner of the top prize at FESPACO 1995, this colorful comedy-drama chronicles the downfall of a cruel, lustful, and despotic leader. (Mali/Burkina Faso/Germany, 1995, subtitles, 93 min.)

Delwende Wednesday, April 29, 7:00. Directed by S. Pierre Yameogo. A daughter tries to redeem the reputation of her mother, who has been accused of witchcraft and expelled from her community by her husband. (Switzerland/France/Burkina Faso, 2005, subtitles, 90 min.)

CMA AT THE FILM FEST



Once again, the museum partners on an acclaimed new foreign-language film showing at this year's Cleveland International Film Festival, March 18–29 at Tower City Cinemas downtown and at various locations around town (including the CMA this year). For the exact location, playdates, and show-

times of the movie, and for advance tickets, visit www.clevelandfilm.org. Admission \$15; CIFF members and (on day of show) students & seniors \$13. Use code "CMA" and save \$2 off ticket price to any CIFF screening. Tickets not available at CMA Ticket Center; no CMA Film Series vouchers accepted.

If You Don't, I Will Directed by Sophie Fillières. With Emmanuelle Devos and Mathieu Amalric. In this affecting comedy, two of France's biggest stars play a troubled married couple whose flagging relationship hits an impasse during a daytime hike. She refuses to leave the woods, vowing to "rough it" there on her own. (France, 2014, subtitles, color, DCP, 102 min.)

PERFORMING ARTS

Matthias Ziegler Thursday, March 19, 7:30, Transformer Station. One of the world's most versatile and innovative flutists, Ziegler is committed both to the traditional literature for flute as well as to contemporary music and concepts that cross the boundaries between classical and jazz. He has broadened the expressive potential of the traditional flute as well as the electroacoustically amplified contra-bass flute. "Virtuoso Ziegler's vision of a solo polyphonic music makes the flute sound like the wind, or like any number of instruments. A beguiling and extraordinary achievement" –*The Wire*. \$20, CMA members \$18.



MORE INFO

Pick up a performance brochure, or visit us online for more in-depth information (including music samples, video, and more) about these and other upcoming performances at clevelandart.org/performingarts.

Roomful of Teeth Friday, March 20, 7:30. Founded in 2009, Roomful of Teeth is a vocal project dedicated to mining the expressive potential of the human voice. Through study with masters from nonclassical traditions the world over (e.g., Tuvan throat singing, yodeling, belting, Inuit throat singing, Korean P'ansori, Georgian singing, and Sardinian *cantu a tenore*), the eight-voice ensemble continually expands its vocabulary of singing techniques and invites today's composers to create a repertoire without borders. Their eponymous debut album was included on many Best of 2012 lists and was deemed "fiercely beautiful and bravely, utterly exposed" (NPR). \$45–\$33, CMA members \$40–\$30.



Mivos Quartet Saturday, March 28, 7:30, Transformer Station. "One of America's most daring and ferocious new-music ensembles" (*The Chicago Reader*), the Mivos Quartet has performed the works of emerging and established international composers who represent varied aesthetics of contemporary classical composition. Program: Alex Mincek, String Quartet no. 3; Martin Stauning, *Atmende Steine*; Helmut Lachenmann, String Quartet no. 3, "Grido." \$20, CMA members \$18.



Calder Quartet Tuesday, April 14, 7:30, Transformer Station. Winners of the 2014 Avery Fisher Career Grant, the Calder Quartet is known for the discovery, commissioning, and recording of some of today's best emerging composers. The group's distinctive approach is exemplified by musical curiosity, whether it's Beethoven, Mozart, Haydn, or sold-out rock shows with bands like The National or the Airborne Toxic Event. Known here for their groundbreaking collaboration with Iva Bittová and their guest appearance with the Cleveland Orchestra as part of the "California Masterworks" series, the quartet continues its residency of regular appearances in the intimacy of the Transformer Station. \$20, CMA members \$18.



Wu Man "Ancient Dances" Wednesday, April 8, 7:30. Recognized as the world's premier *pipa* virtuoso and leading ambassador of Chinese music, Wu Man has carved out a career as a soloist, educator, and composer. She was named Musical America's 2013 Instrumentalist of the Year and is a principal member of Yo-Yo Ma's Silk Road Project. She performs a program centered around the multi-media work *Ancient Dances: Three Poems by Li Bai (701-762)* composed by Chen Yi and Wu Man for pipa and percussion with video design by Catherine Owen, and calligraphy by Wang Jiaxun and Lu Weiming. \$55–\$42, CMA members \$50–\$38.

Top to bottom

Wu Man, Matthias Ziegler, Mivos Quartet, Calder Quartet, and Roomful of Teeth

Oberlin Contemporary Music

Ensemble Considered one of the premier new music ensembles in higher education in the United States, the OCME has been under the baton of music director Tim Weiss for the past 19 years. The ensemble has achieved a level of artistry and virtuosity in performance that rivals the finest new music groups. The museum welcomes OCME for the next two installments in its series of compelling programs.

Saturday, March 7, 2:00, Gartner Auditorium. With special guests Ben Roidl-Ward, bassoon and David Bowlin, violin. Program: Sofia Gubaidulina, Concerto for Bassoon and Low Strings; Aaron Helgeson, *Snow Requiem*, for solo violin, solo soprano, 16-piece choir, strings, percussion, piano, and harp; Jonathan Harvey, *Wheel of Emptiness*.

Saturday, April 11, 2:00, Gartner Auditorium. With special guests Thomas Rosenkranz, piano and Yuri Popowycz, violin. Works by György Ligeti: Violin Concerto, *Ramifications*, and Piano Concerto.

Each program \$5; CMA members and students FREE.



Oberlin Contemporary Music Ensemble From Gubaidulina to Ligeti

CIM/CWRU Joint Music Program

Now in its fourth season, the popular series of monthly, hour-long concerts features young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University's early & baroque music programs. These concerts are free to all, and programs are announced the week of the concert at clevelandart.org.

Wednesday, March 4, 6:00, Gartner Auditorium. Organists perform solo works on the McMyler Memorial Organ.

Wednesday, April 1, 6:00, galleries. Case Collegium performs late-medieval music.



SAVE THE DATE

Solstice 2015 is Saturday, June 20. On sale to members in early May—stay tuned for announcements!



ROBERT MULLER

MIX

MIX: Celtic Friday, March 6, 5:00–9:00. May the road rise up to meet you . . . and bring you to MIX at CMA's celebration of the art, music, and spirit of the Celtic nations.

MIX: Identity Friday, April 3, 5:00–9:00. Celebrate your individuality and discover who and what defines identity as we explore two special exhibitions, *Senufo: Art and Identity in West Africa* and *Constructed Identities*.

Presenting sponsor: PNC Bank

IN THE GALLERIES

Guided Tours 1:00 daily, plus Saturdays and Sundays at 2:00 and Tuesday mornings at 11:00. Join a CMA-trained volunteer docent and explore the permanent collection and nonticketed exhibitions. Tours and topics selected by each docent (see clevelandart.org). Meet at atrium desk. Free.

Senufo Guided Tours 2:00 daily in March and April, plus Tuesday mornings at 11:00. Meet at atrium desk. Limit 30; tour is free, but exhibition ticket required.

Art in the Afternoon Second Wednesday of every month, 1:15. Docent-led conversations in the galleries for audiences with memory loss; designed to lift the spirits, engage the mind, and provide a social experience. Free, but preregistration required; call 216-231-1482.

The Inside Scoop: Behind the Bizarre Wednesday, March 11, 6:00. Join guest curator Hannah Segrave for a behind-the-scenes look at *The Novel and the Bizarre: Salvator Rosa's Scenes of Witchcraft*. Discover the ins and outs of putting together an exhibition, from researching the museum's collections to exploring witchcraft in Rosa's 17th-century Italy. Meet in the atrium.



Art Bites Get some food for thought with Art Bites! Unique explorations of the galleries in 30 minutes or less, these bite-size talks are inspired by your favorite books, television shows, current events, and more.

Stakes and Sculptures Thursday, March 19, 12:30, and Friday, March 20, 6:00. What does a young girl destined to slay vampires, demons, and other infernal creatures have in common with the museum's art collection? Take a stroll through the galleries to find out on this *Buffy the Vampire Slayer*-inspired tour! You might just encounter a few supernatural creatures along the way.

Cleveland Voices: Hats and History Thursday, April 16, 12:30 and Friday, April 17, 6:00. Ron Shelton of RES Limited Editions draws inspiration from the past to create cutting-edge contemporary headwear. Join Ron for a closer look at the collections as he discusses fashion in men's hats throughout the ages.

JOIN IN

Self-Portrait 1650s. Salvator Rosa (Italian, 1615–1673). Oil on canvas; 75 x 62.5 cm. Detroit Institute of Arts, Founders Society Purchase, John and Rhoda Lord Family Fund, 66.191. Photo courtesy Bridgeman Images

Art Cart Select Sundays, 1:00–3:00. Wearing gloves and guided by the Art to Go team, enjoy a rare opportunity to touch specially selected genuine works of art in an informal, intergenerational, and self-directed format. Group sessions can be arranged for a fee. Call 216-707-2467.

Problem Solving: What in the World? Sunday, March 8, 1:00–3:00. When you are faced with a new or unfamiliar object, how do you figure out what it is? What are some of the questions you try to answer? This Art Cart presents some very intriguing mystery objects from various time periods and cultures. The docents will help you uncover their secrets!

Docents' Choice Sunday, April 12, 1:00–3:00. What special things do you collect? You've seen the museum's collection of art on view in all the galleries . . . Come touch specially selected objects on the Art Cart as the docents share some of their favorite things.

Art to Inspire Your Writing RESCHEDULED FOR Saturday, February 28, 10:15–5:00. In this one-day workshop, writers will use the museum's collections for inspiration and reflection. Led by Ginny Taylor, Certified Journal Instructor and Creative Writing Instructor at Hiram College, this unique experience will include visits to the galleries, directed exercises, examples from literature, and plenty of individual writing time. Registration required. \$95, CMA members \$75.

Make & Take: Craft with Style Second Wednesday of every month, 5:30–8:00. Drop in and join others in the atrium and participate in simple craft projects. Learn new techniques and grab a drink! Suggested donation \$5.

March 11 *Perler Bead Coasters*
April 8 *Flower Pot Decorating*

Meditation in the Galleries Saturday, March 14, 11:00. Start your weekend with guided meditation led by Ani Palmo of the Songtsen Gampo Buddhist Center. Free; meet in Gallery 247 (Glass Box, West Wing).

The Art of Storytelling Four Saturdays, March 7, 14, 21, and 28, 11:00–1:00, Recital Hall; final performance free and open to the public at 2:00 on March 28. Good stories connect us. They surprise us, they make us think, and they help us understand the world around us. In this four-week workshop, led by performer Ray Caspio, with assistance from writing teacher Laura Mlakar, you'll craft, polish, and perform your own personal narrative. Through exercises to hone performance skills, trips to the galleries for inspiration, and writing assistance, you'll improve and explore your storytelling skills whether you're a beginner or an experienced teller of tales. By the end of the workshop, you'll have a polished story to perform! Registration required. \$95, CMA members \$75.


LECTURES

Select lectures are ticketed. Call the ticket center at 216-421-7350 or visit clevelandart.org.

An Artful Deception Saturday, February 28, 2:00, Recital Hall. Politicians, con men, and movie stars are in the identity assembly business. Artists, photographers, and filmmakers are in the image making business. In this talk, artist Josh Gosfield tells the tale of how he commandeered the tools of identity assembly to fabricate the life story of Gigi Gaston, the Black Flower, a '60s French pop star who never existed. (Meet Gigi in *Constructed Identities*, on view in the photography gallery through April 26.) Free.

Visualizing a Blues Aesthetic: De-Racializing African American Art Friday, April 10, 7:00, Recital Hall. African American art is typically understood in terms of race, meaning that a work of art is defined as such simply because it is created by a black person. Michael D. Harris argues that, like blues, jazz, gospel, and hip-hop, African American art should be discussed as a cultural idiom that can embrace both black and nonblack practitioners. In this talk, Harris discusses the creation of and challenges presented by this new mode of thinking about African American art.

The lecture is given in Honor of Robert P. Madison and in Memory of Leatrice B. Madison. Sponsors of the lecture include: Friends of African and African American Art, Sigma Pi Phi Tau Boule Fraternity, Cleveland Chapter of The Links, Incorporated, Western Reserve (OH) Chapter of The Links Incorporated, and Dr. Sharon E. Milligan.

Generously supported by  PNC BANK

My Senufo Neighbors' Children: Coming of Age in Divided Côte d'Ivoire

Wednesday, April 22, 7:00, Recital Hall. Writer Carol Spindel lived in an isolated rural Senufo/Jula community in northern Côte d'Ivoire in 1981-82. She described that stay in her book *In the Shadow of the Sacred Grove*, a classic memoir of a young American in Africa. She and her family continue to maintain close ties with her neighbors in this community, to which she gives the pseudonym Kalikaha. Her forthcoming book tells the story of five young Senufo people who were children or teenagers when she first met them. They came of age as an armed rebellion divided their country into North and South, as Northerners faced discrimination, as the AIDS epidemic raged, and as electoral violence turned deadly.

From the Bizarre to the Sublime: The Witchcraft Paintings of Salvator Rosa

Saturday, April 25, 2:00, Recital Hall. Helen Langdon, art historian and author of the biographies *Salvator Rosa* (2010) and *Caravaggio: A Life* (2000), explores the contrast between Rosa's Florentine and Roman witchcraft paintings. In Medicean Florence, where Rosa delighted his public with his extravagant Neapolitan persona, his scenes of witchcraft were intended to startle and intrigue; he chose unusual media to suggest the power of the artist to invent magical effects. In papal Rome he moved towards a darker satire, at times conveying dangerous hints of anticlericalism, but at others

exploring those "secrets of nature" which had enthralled ancient philosophers and which had many parallels with the interest of contemporary scientists in wonders and marvels. His later works, such as *Saul and the Witch of Endor*, anticipate the Sublime of the 18th century.

THE 26TH ANNUAL HARVEY BUCHANAN LECTURE IN ART HISTORY AND THE HUMANITIES

Aspiring to the Condition of Music: The Sister Arts in Victorian England

Wednesday, April 29, 5:30, Recital Hall. Tim Barringer, Paul Mellon Professor, Yale University, Department of the History of Art, examines the relationship between art and music as it was understood by the Aesthetic Movement in late Victorian England. Turning against the mid-Victorian desire for art to tell stories and establish moral points, the Aesthetic Movement held up an ideal of formal perfection in which art was as abstract in its harmonies as a symphony or sonata. Barringer concludes with discussion of a parody of the Aesthetic Movement: Gilbert and Sullivan's operetta *Pastime*, in which music itself becomes a medium for a hilarious critique of the all-too-serious aims of the Aesthetic Movement.

Presented by the Case Western Reserve University Department of Art History and Art

Scenes of Witchcraft: Morning (detail)

1645-49. Salvator Rosa. Oil on canvas; each 54.5 cm diam. Purchase from the J. H. Wade Fund 1977.37.1





In the Library Matthew McManus

INGALLS LIBRARY

On any given weekday you will find the Ingalls Library bustling with art history and museum studies graduate students doing their thesis research, curatorial staff working on a variety of different projects, and our steady users looking over auction sales catalogues and new acquisitions. But for some other users, the reading room offers a light-filled, quiet oasis for work on their personal projects. We are currently a “co-work” space for several non-art professionals who enjoy working here.

Matthew McManus ekes out some away time from his desk at Case Western Reserve University’s Frances Payne Bolton School of Nursing where he is a scientific writer and editor. He works with their faculty on manuscripts and proposals. He’s been working here for several years because he enjoys the solitude in being able to read without interruption. The museum is a special place for him especially since the renovations have been finished. He likes the ability to take a break in the galleries and feed his love of art.

Pair of Male and Female Figures (detail). Unidentified artist. Wood; h. 115 cm and 97 cm. Private collection, courtesy McClain Gallery. Image: © Sotheby’s

BOOK CLUB

Art and Fiction Book Club Three Wednesdays, April 15, 22, and 29, 1:30–2:45. The Art and Fiction Book Club explores art through historical fiction and narrative nonfiction. Sessions include a lecture, gallery visit, and a discussion group led by educators, curators, and museum staff.

In conjunction with the exhibition *Senufo: Art and Identity in West Africa*, April’s selection is *In the Shadow of the Sacred Grove* by Carol Spindel. By describing her difficult and gradual acceptance into the daily life of a rural West African community—a world of herders, potters, subsistence farmers, and initiates—Carol Spindel renders a foreign culture with exceptional immediacy and emotional depth. Spindel will join the club’s discussion on April 22. \$40, CMA members \$30. Participants purchase the book on their own (available in the museum store). Register through the ticket center at 216-421-7350 or online at tickets.clevelandart.org.

COLLOQUIUM

What’s in a Label? Friday, April 10, 3:30–5:00, and Saturday, April 11, 10:15–4:30, Recital Hall and Smith Exhibition Hall. Join a group of distinguished scholars and CMA staff members for a series of lively conversations inspired by the exhibition *Senufo: Art and Identity in West Africa*. Through group discussions in the exhibition, and dialogues and lectures in the Recital Hall, this two-day gathering will discuss the ambiguity surrounding the application of the name Senufo to the arts. Who applies certain labels to art in order to identify or circumscribe it? When, where, why, how, on what basis, and for what ends do they do so? Speakers include Nichole N. Bridges, Saint Louis Art Museum; Susan Elizabeth Gagliardi, Emory University, Atlanta; Barbara G. Hoffman, Cleveland State University; Mary Nooter Roberts and Allen F. Roberts, University of California, Los Angeles; Nii O. Quarcoopome, Detroit Institute of Arts; and Raymond A. Silverman, University of Michigan, Ann Arbor.



Kids Registration

216-421-7350 or in person. More information: familyyouthinfo@clevelandart.org or 216-707-2182.

Cancellation Policy

Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued anytime before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis.

STROLLER TOURS

Second and third Wednesdays, 10:30–11:30. You need a baby in tow if you want to join this casual and lively discussion in the galleries—just for parents and caregivers and their pre-toddler age (18 months and younger) children. Expect a special kind of outing that allows for adult conversation where no one minds if a baby lends his or her opinion with a coo or a cry. Tours limited to 10 pairs. Free; register at the ticket center. Meet in the atrium.

Black and White March 11 and 18

Fashion and Art April 8 and 15

Home Sweet Home May 13 and 20

ART TOGETHER

Art Together is about families making, sharing, and having fun together in the galleries and in the classroom. Artworks inspire exploration of a wide variety of art techniques and materials. Whether you attend one workshop or participate in the whole series, we encourage you and your family to make art together.

Painting with Paper Pulp Sunday, April 19, 1:00–3:30. In this workshop we'll take papermaking one step further. Beginning with a handmade paper base, we'll "paint" with various colors of paper pulp. The vibrant and textural pieces in the textile gallery will be our inspiration. Adult/child pair \$36, CMA members \$30; each additional person \$10. Members registration March 1, nonmembers March 15.

Save the Dates for Summer Workshops We'll be making mosaics on Sunday, June 28 and screenprinting on Sunday, July 19.

SECOND SUNDAYS

Second Sundays, 11:00–4:00. Bring your family to the Cleveland Museum of Art on the second Sunday of every month for a variety of family-friendly activities including art-making, Art Stories, Art Cart, scavenger hunts, and more—no two Sundays are the same! Free.

Do You Hear What I Hear? March 8.

This Second Sunday is a feast for your eyes *and* your ears. Make musical instruments inspired by the collection using recycled materials. Enjoy a performance by the Baldwin Wallace University Jazztet.

Museum Ambassadors Community Day April 12. Join us as the Museum Ambassadors from Bedford, CASTLE, Cleveland School of the Arts, John Hay, Lincoln-West, MC2STEM, Shaker, Shaw, and Westlake High Schools present an afternoon of free studio activities, games, and tours of their own creation.

ART STORIES

Thursdays, 10:30–11:00. Join us in Studio Play for this weekly storyline program that combines children's books, CMA artworks, and hands-on activities. Designed for children ages 2 to 5 and their favorite grown-up. Free; preregistration encouraged. Space is limited. Register through the ticket center.

Hats Hats Hats March 5

Big and Little March 12

1, 2, 3...It's Spring! March 19

Exploring Texture March 26

Do You Hear What I Hear? April 2

Sit! Stay! Dogs at CMA April 9

CMA Friends April 16

And Then What Happened? April 23

Museum Zoo: Elephants April 30





Some Things Never Get Old A drawing class by the lagoon, ca. 1940s

MY VERY FIRST ART CLASS

Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this program that combines art-making, storytelling, movement, and play. Fees per adult/child pair in March: \$48, CMA members \$42; in April: \$65, CMA family members \$55. Limit 9 pairs. Additional child \$24. Register through the ticket center.

Three Fridays, March 6–20, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). Topics: *Pattern*, *123*, *Hats*

Four Fridays, April 10–May 1, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). Topics: *Spring*, *ABC*, *Families*, *Water*

Save the Dates for Summer! Four Fridays, July 10–31, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½).

Six Saturdays, March 14–April 25 (no class April 4), 10:00–11:30 or 1:00–2:30. Your child can discover the wonders of the CMA collection and unearth his or her creativity in the process. Each class visits our galleries every week, then experiments with different techniques based on the masterpieces they've discovered. Students learn by looking, discussing, and creating.

Art for Parent and Child (age 3) Mornings only. Four hands are better than two! Parents and children learn together while creating all kinds of art inspired by gallery visits. Limit 12 pairs.

Mini-Masters: Pattern (ages 4–5) Almost every gallery is overflowing with examples of patterns. We'll look for patterns in paintings, ceramics, textiles, and maybe even a mummy case. Children practice making patterns to hang up, wear, and play with.

Line Around (ages 5–6) Young artists search for lines in our galleries and experiment producing their own lines using paint brushes, pastel chalks, and other implements—even sticks and wheels!

Colorific (ages 6–8) The focus is on COLOR! What is your favorite color? Children mix colors in paint, oil pastels, and more to create landscapes, portraits, and other images. They will also experiment with translucent and opaque papers to make colorful collages.

Vivid Visions (ages 8–10) Inspired by art in our galleries, students create colorful prints, collages, 3-D constructions, and paintings in a variety of media.

Start with the Basics #3 (ages 10–12) We have been learning about the basic fundamentals of art. In this class we will practice our skills of drawing, shading, and using darks and lights in the composition. Everyone is welcome! Different projects every week or so.

Teen Drawing Workshop (ages 13–17) Afternoons only. Teens use perspective, contour, and shading to create expressive drawings and linear designs. Students learn from observation in our galleries as well as exercises in the classroom.

Claymation: Bring Art to Life! (ages 11 and up) Mornings only. Create characters from armatures and polymer clay to bring CMA images to life. Write your own story with these images as the stage then utilize still cameras and our editing equipment to produce stop-motion animation shorts. Limit 10. Special price: \$150, CMA members \$125.

FEES AND REGISTRATION

Most classes \$84, CMA members \$72. Art for Parent and Child \$96/\$84. Claymation \$150/\$125. Registration for all studios is on a first-come, first-served basis. Register through the ticket center: 216-421-7350. There is a \$10 late fee per order beginning one week before class starts.

CANCELLATIONS

Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued any time before the beginning of the session. After the first class, consideration will be given on an individual basis. \$10 late fee per order beginning one week before class starts.

SAVE THE DATES!

Summer Sessions

Four Saturdays, July 11–August 1, 10:00–11:30 or 1:00–2:30.

Eight weekdays, Tuesdays and Thursdays, July 7–30, 10:00–11:30.

Circle Sampler Summer Camp

One-week sessions starting June 15 through July 24. Register at cmnh.org.

Watch for news about more summer camps!

Adult Registration
216-421-7350

or in person.

More information: adultstudios@clevelandart.org or 216-707-2488. Supply lists available at the ticket center.

Cancellation Policy

Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued anytime before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis.

Learn from artists in informal studios with individual attention. All watercolor classes meet at the Community Arts Studio* in the Flats. Registration in person or call the ticket center at 216-421-7350. For more information email adultstudios@clevelandart.org. Supply lists available at the ticket center.

Chinese Painting All-Day Workshop:

Orchid Painting Tuesday, March 3, 10:00–4:00. Instructor: Mitzi Lai. Celebrate spring! Experienced students ONLY can continue explorations in Chinese master techniques specific to orchid representation. Students must have completed the Four Gentlemen series. \$85, CMA members \$70.

Composition in Oil Seven Fridays, March 6–April 24 (no class April 3), 10:00–12:30 or 6:00–8:30. Instructor: Susan Gray Bé. Aesthetic expression emerges as compositions are refined with contrasting color, pattern, texture, tone, and line. Charcoal drawing on the first day leads to underpainting, wet-into-wet blending, and glazing. Geared to all levels. Beginners always welcome. \$190, CMA members \$150. Price includes model fee. Bring your own supplies or buy for \$80.

All-Day Workshop: Ikebana Saturday, March 7, 10:00–4:00 (lunch on your own). Instructor: Isa Ranganathan. Learn the traditional art of Japanese flower arranging, ikebana. Class will emphasize the elements and principles of design and provide conditioning tips. Flower cost will be divided among attendees. \$85, CMA members \$70. Supply list at ticket center.

Painting for Beginners Eight Tuesdays, March 10–April 28, 10:00–12:30. Instructor: Susan Gray Bé. Balance tonal relationships, pattern, texture, and form while building confidence with brushwork. Warm and cool colors, wet-into-wet blending, glazing, color mixing, and palette organization will be the knowledge base for beginners. \$195, CMA members \$150. Bring your own supplies or buy for \$80.

Intro to Drawing Eight Tuesdays, March 10–April 28, 1:00–3:30. Instructor: Darius Steward. Here's a great place to start while building your confidence. Beginners learn simple yet effective drawing techniques using basic graphite and conté crayon on paper. \$202, CMA members \$155. CMA provides basic supplies or bring your own.

Introduction to Painting Eight Wednesdays, March 11–April 29, 10:00–12:30. Instructor: Cliff Novak. Beginners learn simple painting techniques in color mixing and application with acrylic paints. Still-life objects serve as inspiration for this low-pressure course. \$195, CMA members \$150. Supply list provided by the ticket center upon registration.

Drawing in the Galleries Eight Wednesdays, March 11–April 29, 10:00–12:30 or 6:00–8:30. Instructor: Susan Gray Bé. Sculpture and paintings throughout the museum inspire drawing in charcoal and various pencils. All skill levels welcome. High school students needing observation are always welcome. \$202, CMA members \$155. All supplies provided.

Watercolor Eight Wednesdays, March 25–May 13, 9:30–12:00. Instructor: Jesse Rhinehart. Learn advanced color mixing and composition in a relaxed atmosphere. All levels welcome. Class held at CAS*. \$195, CMA members \$150. Paper provided. Supply list discussed at first class.

Watercolor in the Evening Eight Wednesdays, March 25–May 13, 6:00–8:30. Instructor: Jesse Rhinehart. Relax and unwind after work. Learn about basic color mixing and composition. All levels welcome. Class held at CAS*. \$195, CMA members \$150. Paper provided. Supplies discussed at first class.

Beginning Watercolor Eight Thursdays, March 26–May 14, 9:30–12:00. Instructor: Jesse Rhinehart. Beginners will be given a comprehensive approach to watercolor. All levels welcome. Class held at CAS*. \$195, CMA members \$150. Paper provided. Supplies discussed on the first day of class.

Lots More Mosaic and Tile in the Spring Six Thursdays, April 9–May 21 (no class April 23), 9:30–12:30. Instructor: George Woideck. Classes held at Laurel School's Butler Campus, 7420 Fairmount Rd. Perfect for new students and those returning. Students will complete several projects including Moorish ceramic tiles and glass tile mosaics. Register at www.cwru.edu/lifelonglearning or 216-368-2090. \$260. Supplies included.

Chinese Painting All-Day Workshop: Peony Painting Tuesday, April 21, 10:00–4:00. Instructor: Mitzi Lai. Celebrate spring! Experienced students ONLY can continue explorations in Chinese master techniques specific to peony representation. Students must have completed the Four Gentlemen series. \$85, CMA members \$70.



PREPARE FOR PARADE THE CIRCLE

Celebrate the 26th annual Parade the Circle on June 13, 11:00–4:00, parade at noon. This year's parade theme is BEAT: to beat, to breathe, to create. The museum produces Parade the Circle; University Circle Inc. produces Circle Village with hands-on activities presented by Circle institutions, entertainment, and food. Join the parade for \$6/person. More info at clevelandart.org/parade.

Leadership Workshops Free training workshops in parade skills for leaders of school or community groups preparing parade entries help you plan your parade ensemble. Workshops begin March 10 at the parade studio. For more information and a schedule, contact Community Arts at 216-707-2483 or commartsinfo@clevelandart.org.

Basic Parade Workshops Create your parade entry. Workshops at the museum begin May 1 and are Fridays 6:00–9:00, Saturdays 1:30–4:30, and Sundays 1:30–4:30 until the parade. A workshop pass (individuals \$60; families \$175 up to 4 people, \$30 each additional person) entitles you to attend all workshops; fee includes parade registration. Children under 15 must register and attend with someone older. Group rates available. Drop-in registration for all workshops or the parade. Watch for full listings and special workshops in the May/June magazine.

Volunteers More than 100 are needed in advance and on parade day. Assist at workshop sessions, help with production work for major ensembles, distribute posters and flyers, or fill one of dozens of parade day jobs. Contact Liz Pim in the volunteer office at 216-707-2593 or volunteer@clevelandart.org for more information.

COMMUNITY ARTS AROUND TOWN

Art Crew Characters based on objects in the museum's permanent collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$60/hour with a two-hour minimum for each character and handler. Contact Stefanie Taub at 216-707-2487 or commartsinfo@clevelandart.org.

FOR TEACHERS

Resources for *Senufo: Art and Identity in West Africa* On view until May 31, this exhibition provides rich material for educators exploring with their students the influence of African art on modernism, questions regarding historical interpretation, and the construction of identity among other issues. Free 30-minute tours may be scheduled by visiting the “learn” section of clevelandart.org. For a list of additional teaching resources, please see the Teacher Resource Center section of the CMA website.

Art to Go See and touch amazing works of art from the museum's distinctive Education Art Collection at your school, library, community center, or other site. Full information at clevelandart.org or call 216-707-2467.

Early Childhood Educator Workshop: Early Literacy through Art and Storytelling Saturday, March 7, 10:00–1:00. Explore strategies for building your students' visual and verbal literacy while engaging them with art in our collection and children's literature. Designed for pre-K through 1st grade educators, but all are welcome. Register by March 1. \$25, TRC Advantage members \$20.

TRC to Go The TRC offers professional development sessions custom-designed for your district, school, or subject area. From artworks to teaching kits, on-site offerings and off-site programs, explore ways that CMA can support curriculum across all subject areas and grade levels.

Join TRC Advantage to check out thematic teaching kits, receive discounts on workshops, create a customized curriculum plan for your classroom, and more! Individual and school benefit levels are available.

To find out more about workshops or to book a visit to your faculty meeting or district professional development day, contact Dale Hilton (216-707-2491 or dhilton@clevelandart.org) or Hajnal Eppley (216-707-6811 or heppley@clevelandart.org). To register for workshops, call 216-421-7350.

Check the CMA website under “learn” for up-to-date information about our spring workshops.



COLLECTORS CIRCLE

**PASS IT ON!**

CMA members receive a year's worth of free special exhibitions tickets including this fall's *Monet to Matisse* plus other members-only perks. Tell a friend today!

THANKS

The museum recognizes the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition digital sign located in the Gallery One corridor. During March and April we proudly acknowledge the annual support of the following donors:

Mr. and Mrs. Dominic Ozanne
 Julia and Larry Pollock
 Mrs. Alfred M. Rankin
 Mr. and Mrs. Alfred M. Rankin Jr.
 Mr. and Mrs. Peter E. Raskind
 Mr. and Mrs. Albert B. Ratner
 Mr. and Mrs. James A. Ratner
 Donna and James Reid
 Sarah P. and William R. Robertson

STUART PEARL

**IN THE STORE**

The Museum Store is ready to help you fend off those April showers (or snowstorms or fog banks) with a variety of handsome umbrellas.

Vase of Flowers Umbrella \$30

Fight between a Tiger and a Buffalo Umbrella \$30

Building Stripe Umbrella \$32

Water Lilies Umbrella \$34

Show your membership card for 25% off regular retail price.

TRUSTS

If you are looking for a way to leave a lasting legacy with a major gift to the museum, charitable trusts are one of the most flexible and beneficial ways to accomplish your goals. In addition to the high degree of flexibility they offer regarding making an enduring gift, they are also especially useful as tax and estate planning tools.

At the most basic level, a trust holds assets contributed by the donor. A trustee, usually the organization or a bank, manages those assets according to the terms of the trust. Depending on the type of trust you establish, some or all of the assets will eventually pass to the museum or another organization of your choice.

There are two basic types of charitable trusts: remainder trusts and lead trusts. Both types offer benefits to both the donor and the museum, which are explained in brief detail below.

Charitable Remainder Trusts

A charitable remainder trust is the most common type of charitable trust, as it provides the donor both a stream of income and an array of tax benefits.

Generally, they work like this: once you have established and funded the trust, the trust pays you (or someone else, if you so choose) a portion of the trust's income for a period of time, or even for your whole life. At your death, the balance of the trust goes to the museum.

One of the greatest benefits of a charitable remainder trust is the ability to actually increase the income production of assets you own by taking advantage of the trust's tax-exempt status. A trust funded with appreciated assets can sell those assets without paying capital gains taxes, reinvest the proceeds, and distribute the income to you.

Other tax benefits include an income tax deduction for the value of the gift, and avoidance of estate taxes for any assets transferred to charity.

Charitable Lead Trusts

A charitable lead trust is basically the opposite of a remainder trust: instead of paying the income to you the donor, the trust pays income to the museum for the period specified by the trust. Then, at the end of the term of the

trust, the assets used to fund the lead trust revert to you or to whomever you've named.

Lead trusts are a great way to fund lifetime giving to the museum, and while the income tax benefits may be reduced compared to remainder trusts, lead trusts still offer significant estate and gift tax benefits.

As always, please consult your legal and financial advisor for details.

For more information about establishing a charitable trust, or for any other gift planning questions, please contact David Stokley at dstokley@clevelandart.org or 216-707-2198.


CMA: FOUR-STAR RATING!

Charity Navigator, America's largest and most-utilized independent evaluator of charities, recently awarded the Cleveland Museum of Art the prestigious four-star rating for good governance, sound fiscal management, and commitment to accountability and transparency.

MARCH

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
1 Guided Tours 1:00 & 2:00 Film 1:00 <i>Winter Sleep</i> \$ Tour 2:00 <i>Senufo</i> T	2 Museum closed	3 Workshop 10:00-4:00 <i>Orchid Painting</i> RS Guided Tours 11:00 & 1:00 Tours 11:00 & 2:00 <i>Senufo</i> T	4 Guided Tour 1:00 Tour 2:00 <i>Senufo</i> T Organ Concert 6:00 <i>CIJ/CWRU Joint Music Program</i> Film 7:00 <i>The Vanquishing of the Witch Baba Yaga</i> \$	5 Art Stories 10:30-11:00 <i>Hats Hats Hats</i> R Guided Tour 1:00 Tour 2:00 <i>Senufo</i> T	6 My Very First Art Class begins 10:00 or 11:15 RS Adult Studio begins 10:00 and 6:00 <i>Composition in Oil</i> RS Guided Tour 1:00 Tour 2:00 <i>Senufo</i> T MIX 5:00-9:00 <i>Celtic</i> \$ Film 7:00 <i>The Irish Pub</i> \$	7 Educator Workshop 10:00-1:00 <i>Early Literacy</i> RS All-Day Workshop 10:00-4:00 <i>Ikebana</i> RS Workshop begins 11:00-1:00 <i>The Art of Storytelling</i> RS Guided Tours 1:00 & 2:00 Tour 2:00 <i>Senufo</i> T Performance 2:00 <i>Oberlin Contemporary Music Ensemble</i> \$
8 Second Sunday 11:00-4:00 <i>Do You Hear What I Hear?</i> Guided Tours 1:00 & 2:00 Art Cart 1:00-3:00 <i>Problem Solving: What in the World?</i> Film 1:30 <i>The Tale of the Princess Kaguya</i> (in English) \$ Tour 2:00 <i>Senufo</i> T	9 Museum closed	10 Guided Tours 11:00 & 1:00 Tours 11:00 & 2:00 <i>Senufo</i> T Adult Studios begin 10:00 <i>Painting for Beginners</i> ; 1:00 <i>Intro to Drawing</i> RS Workshops begin <i>Parade Leadership</i>	11 Adult Studios begin 10:00 <i>Intro to Painting</i> ; 10:00 or 6:00 <i>Drawing in the Galleries</i> RS Stroller Tour 10:30-11:30 <i>Black and White</i> R Guided Tour 1:00 Art in the Afternoon 1:15 R Tour 2:00 <i>Senufo</i> T Make & Take 5:30-8:00 <i>Perler Bead Coasters</i> Gallery Talk 6:00 <i>The Inside Scoop: Behind the Bizarre</i> Film 6:30 <i>The Tale of the Princess Kaguya</i> (subtitled) \$	12 Art Stories 10:30-11:00 <i>Big and Little</i> R Guided Tour 1:00 Tour 2:00 <i>Senufo</i> T	13 Adult Studio begins 10:00 or 6:00 <i>Composition in Oil</i> RS Guided Tour 1:00 Tour 2:00 <i>Senufo</i> T Film 7:00 <i>Zero Motivation</i> \$	14 Museum Art Classes for Children and Teens begin 10:00 or 1:00 RS Meditation in the Galleries 11:00 Guided Tours 1:00 & 2:00 Tour 2:00 <i>Senufo</i> T The Tale of the Princess Kaguya Oscar-nominated beauty from Studio Ghibli
15 Guided Tours 1:00 & 2:00 Film 1:30 <i>Zero Motivation</i> \$ Tour 2:00 <i>Senufo</i> T	16 Museum closed	17 Guided Tours 11:00 & 1:00 Tours 11:00 & 2:00 <i>Senufo</i> T	18 Stroller Tour 10:30-11:30 <i>Black and White</i> R Guided Tour 1:00 Tour 2:00 <i>Senufo</i> T	19 Art Stories 10:30-11:00 <i>1, 2, 3...It's Spring!</i> R Art Bites 12:30 <i>Stakes and Sculptures</i> Guided Tour 1:00 Tour 2:00 <i>Senufo</i> T Performance 7:30 <i>Transformer Station. Matthias Ziegler</i> \$	20 Guided Tour 1:00 Tour 2:00 <i>Senufo</i> Art Bites 6:00 <i>Stakes and Sculptures</i> Performance 7:30 <i>Roomful of Teeth</i> \$	21 Guided Tours 1:00 & 2:00 Tour 2:00 <i>Senufo</i> T
22 Guided Tours 1:00 & 2:00 Tour 2:00 <i>Senufo</i> T	23 Museum closed	24 Guided Tours 11:00 & 1:00 Tours 11:00 & 2:00 <i>Senufo</i> T	25 Adult Studios begin 9:30 <i>Watercolor</i> ; 6:00 <i>Watercolor in the Evening</i> RS* Guided Tour 1:00 Tour 2:00 <i>Senufo</i> T	26 Adult Studio begins 9:30 <i>Beginning Watercolor</i> RS* Art Stories 10:30-11:00 <i>Exploring Texture</i> R Guided Tour 1:00 Tour 2:00 <i>Senufo</i> T	27 Guided Tour 1:00 Tour 2:00 <i>Senufo</i> T	28 Guided Tours 1:00 & 2:00 Tour 2:00 <i>Senufo</i> T Performance 7:30 <i>Transformer Station. Mivos Quartet</i> \$
29 Guided Tours 1:00 & 2:00 Tour 2:00 <i>Senufo</i> T	30 Museum closed	31 Guided Tours 11:00 & 1:00 Tours 11:00 & 2:00 <i>Senufo</i> T				

APRIL

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
<p>\$ Admission fee R Reservation required T Free tour ticket required M Members only * Held at Community Arts Studio, 1843 Columbus Rd.</p>			<p>1 Guided Tour 1:00 Tour 2:00 <i>Senufo</i> T Gallery Concert 6:00 <i>CIM/CWRU Joint Music Program</i> Film 7:00 <i>Afrique-Cannes</i> \$</p>	<p>2 Art Stories 10:30-11:00 <i>Do You Hear What I Hear?</i> R Guided Tour 1:00 Tour 2:00 <i>Senufo</i> T</p>	<p>3 Guided Tour 1:00 Tour 2:00 <i>Senufo</i> T MIX 5:00-9:00 <i>Identity</i> \$ Film 7:00 <i>Yeelen (Brightness)</i> \$</p>	<p>4 No museum art classes Guided Tours 1:00 & 2:00 Tour 2:00 <i>Senufo</i> T</p>
<p>5 Guided Tours 1:00 & 2:00 Tour 2:00 <i>Senufo</i> T</p>	<p>6 Museum closed</p>	<p>7 Guided Tours 11:00 & 1:00 Tours 11:00 & 2:00 <i>Senufo</i> T</p>	<p>8 Stroller Tour 10:30-11:30 <i>Fashion and Art</i> R Guided Tour 1:00 Art in the Afternoon 1:15 R Tour 2:00 <i>Senufo</i> T Make & Take: Craft with Style 5:30-8:00 <i>Flower Pot Decorating</i> Film 7:00 <i>Yeelen (Brightness)</i> \$ Performance 7:30 <i>Wu Man</i> \$</p>	<p>9 Art Stories 10:30-11:00 <i>Sit! Stay! Dogs at CMA</i> R Guided Tour 1:00 Tour 2:00 <i>Senufo</i> T</p>	<p>10 Class begins 10:00 or 11:15 <i>My Very First Art Class</i> R\$ Colloquium 3:30-5:00 <i>What's in a Label?</i> Guided Tour 1:00 Tour 2:00 <i>Senufo</i> T Lecture 7:00 <i>Visualizing a Blues Aesthetic</i> Film 7:00 <i>Queen and Country</i> \$</p>	<p>11 Colloquium 10:15-4:30 <i>What's in a Label?</i> Guided Tours 1:00 & 2:00 Tour 2:00 <i>Senufo</i> T Performance 2:00 <i>Oberlin Contemporary Music Ensemble</i> \$</p>
<p>12 Second Sunday 11:00-4:00 <i>Museum Ambassadors Community Day</i> Guided Tours 1:00 & 2:00 Art Cart 1:00-3:00 <i>Docents' Choice</i> Film 1:30 <i>Queen and Country</i> \$ Tour 2:00 <i>Senufo</i> T</p>	<p>13 Museum closed</p>	<p>14 Guided Tours 11:00 & 1:00 Tours 11:00 & 2:00 <i>Senufo</i> T Performance 7:30 <i>Transformer Station. Calder Quartet</i> \$</p>	<p>15 Stroller Tour 10:30-11:30 <i>Fashion and Art</i> R Guided Tour 1:00 Art and Fiction Book Club begins 1:30-2:45 R\$ Tour 2:00 <i>Senufo</i> T Film 7:00 <i>Skirt Power</i> \$</p>	<p>16 Adult Studio begins 9:30, Laurel Butler Campus. <i>Lots More Mosaics</i> R\$ Art Stories 10:30-11:00 <i>CMA Friends</i> R Art Bites 12:30 <i>Cleveland Voices: Hats and History</i> Guided Tour 1:00 Tour 2:00 <i>Senufo</i> T</p>	<p>17 Guided Tour 1:00 Tour 2:00 <i>Senufo</i> T Art Bites 6:00 <i>Cleveland Voices: Hats and History</i> Film 7:00 <i>Tip Top</i> \$</p>	<p>18 Guided Tours 1:00 & 2:00 Tour 2:00 <i>Senufo</i> T</p>
<p>19 Art Together 1:00-3:30 <i>Painting with Paper Pulp</i> R\$ Guided Tours 1:00 & 2:00 Film 1:30 <i>Tip Top</i> \$ Tour 2:00 <i>Senufo</i> T</p>	<p>20 Museum closed</p>	<p>21 Workshop 10:00-4:00 <i>Peony Painting</i> R\$ Guided Tours 11:00 & 1:00 Tours 11:00 & 2:00 <i>Senufo</i> T</p>	<p>22 Guided Tour 1:00 Tour 2:00 <i>Senufo</i> T Author Talk 7:00 Carol Spindel Film 7:00 <i>Monk with a Camera</i> \$</p>	<p>23 Art Stories 10:30-11:00 <i>And Then What Happened?</i> R Guided Tour 1:00 Tour 2:00 <i>Senufo</i> T</p>	<p>24 Guided Tour 1:00 Tour 2:00 <i>Senufo</i> T Film 7:00 <i>Guimba, the Tyrant</i> \$</p>	<p>25 Guided Tours 1:00 & 2:00 Tour 2:00 <i>Senufo</i> T Rosa Lecture 2:00 Helen Langdon</p>
<p>26 Guided Tours 1:00 & 2:00 Film 1:30 <i>Monk with a Camera</i> \$ Tour 2:00 <i>Senufo</i> T</p>	<p>27 Museum closed</p>	<p>28 Guided Tours 11:00 & 1:00 Tours 11:00 & 2:00 <i>Senufo</i> T</p>	<p>29 Guided Tour 1:00 Tour 2:00 <i>Senufo</i> T Lecture 5:30 <i>Aspiring to the Condition of Music</i> Film 7:00 <i>Delwende</i> \$</p>	<p>30 Art Stories 10:30-11:00 <i>Museum Zoo: Elephants</i> R Guided Tour 1:00 Tour 2:00 <i>Senufo</i> T</p>		

ONLINE CALENDAR

Sortable online calendar at ClevelandArt.org/calendar

Tip Top Screwball French detective comedy

Museum Hours

Tuesday, Thursday,
Saturday, Sunday
10:00–5:00

Wednesday, Friday
10:00–9:00

Closed Monday

Administrative Telephones

216-421-7340
1-877-262-4748

Membership

216-707-2268
membership@
clevelandart.org

Box Office

216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659
Nonrefundable
service fees apply for
phone and internet
orders.

CMA Online

www.clevelandart.org



Blog

blog.clevelandart.org

ArtLens app

WiFi network
“ArtLens”

Provenance Restaurant and Café

216-707-2600

Museum Store

216-707-2333

Ingalls Library

Tuesday–Friday
10:00–5:00

Reference desk:
216-707-2530

Parking Garage

0–30 minutes free;
\$8 for 30 minutes to
2 hours; then \$1 per
30 minutes to \$14
max. \$8 after 5:00.
Members and
guests \$6 all day.



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